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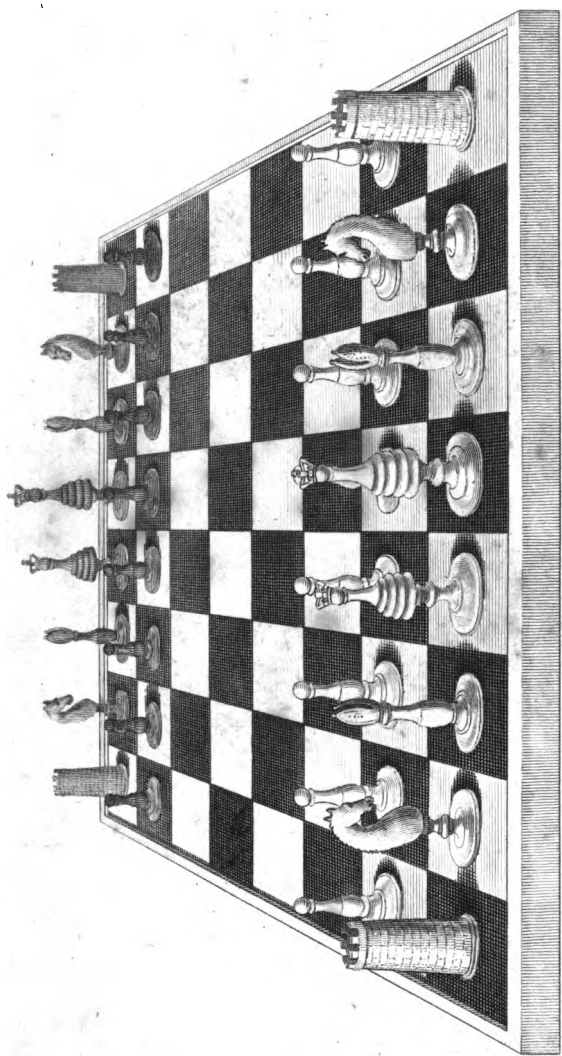
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Edw. Huxley
1833.

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STUDIES OF CHESS:
CONTAINING A
SYSTEMATIC INTRODUCTION TO THE GAME,
AND
THE ANALYSIS OF CHESS.
BY



A.D. PHILIDOR, ESQ.

WITH
ORIGINAL COMMENTS AND DIAGRAMS.

Ludius effigiem belli. VIDA.

FIFTH EDITION.

LONDON:

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P R E F A C E.

CHESS is distinguished from other games by the suffrages of writers on education; by the cultivation of individuals in every illustrious order and honoured profession. Kings have not disdained its laws, nor generals to direct engagements on its field; mathematicians have examined its positions as problems, and calculated the force of specific combinations; divines have exercised contemplation in its vicissitudes. The man of general talents contends for mastery in this arena, as a *gymnasium* of the mind.

It is unnecessary to insist on the right of this game to be classed alone, as the distinction with which it is viewed is a general sentiment.

Competent judges class the work of PHILIDOR with the first in excellence; as a deposit of science and experience; as a compendium of invention and skill. While the substantial utility of the performance is attested,—it must be admitted, that PHILIDOR presented it in a dress capable of improvement. This partly arose from an implicit adoption of terms which he found in the game; and partly from the difficulty of giving his ideas an expression, as clear as their conception, when conveying them in a foreign language.

Hence the EDITOR found it necessary to recompose

some, and to retouch almost all the notes of the *ANALYSIS*. For any degree of obscurity which may remain, or have acceded, he is thus become chargeable. He hopes he has not unsuccessfully endeavoured at clearness; and he felt it not an incumbent duty to aim at elegance.

In the notation of the moves, several terms required to be corrected. When the first lessons at Chess were given to PHILIDOR, a habit of speaking of a pawn as making two moves at once, infected his masters; and he imbibed it. "The king's pawn *two moves*." It would be equally proper to direct a bishop to make, at once, seven moves. The substitute "*two steps*," to which some have recourse, is no better. For phrases which have been repeated till they cease to be strange, the EDITOR uses the terms "*one square*" — "*two squares*;" or else, by a numeral, marks the SQUARE of the FILE to which the pawn advances, which, as it shews the place of the pawn in referring back to a move, is perhaps on all occasions to be preferred.

When an *exchange* occurs, he found the word "*re-take*" employed. But a piece once lost, is recovered by a different process than capture; and a player making a mere reprisal cannot be said to retake. As this term conveys a false idea, it is rescinded in the present publication*, for the simple word "*take*."

* This correction was made in the first edition; the present is the fifth. I have had the satisfaction to see correct terms partially adopted in a late treatise, with the addition of one which I had not introduced: In directing the movement of a piece, the word "*at*" is properly exploded, as a Gallicism, and "*to*" is substituted, or rather restored, for it is employed in the English edition of Greco, 1656.

Where, however, it seems necessary to preserve the idea of reprisal, the EDITOR would wish to be permitted to employ the term *reprise*: but this he has ventured to do but in a few cases.

The term *double check* was indiscriminately applied, in the *ANALYSIS*, to the situation which it precisely marks, and to another situation. *Two pieces checking the king from different points, and a single piece checking in such a position that one ray of action diverges on a second enemy*, are, surely, different relations of the assailing force. The EDITOR has introduced the new term *divergent check*, for the latter.

The high reputation of PHILIDOR has not deterred the EDITOR from surveying, with critical freedom, each example in the *ANALYSIS*, whether given as a model for both players, or as a demonstration against a radical move: and if he has found some positions which appear to flow from oversight, it is a just encomium on that accomplished player, that they are very few*. Aware of the delicacy with which trains of play dependent on combination should be touched, the EDITOR has uniformly retained the original series of PHILIDOR; with regard to any change of course, merely proposing it in a note, or pursuing it in the detached form of a variation. One of these revisions rescues CUNNINGHAM from the implication of projecting a stratagem, liable to be turned to the defeat of the assailant.

* Among the Games which Philidor pronounces lost in consequence of some particular radical move, the Editor *draws* one—*Analysis*, p. 183: and *wins* four—*ibid.* p. 239; *ib.* p. 251; *ibid.* p. 273; and *ibid.* p. 330.

The EDITOR has also introduced extracts from a brief critique on the *ANALYSIS*, by the ANONYMOUS MODENBSE, inserted in the Work of LOLLI*. The best of these appears to affect the principle of the Third Party; and the proposed change is submitted to the reader, in its place. On other points, particularly the second and third moves of the Fourth Party, the vindication of PHILIDOR is not difficult.













The *INTRODUCTION TO CHESS*, prefixed to PHILIDOR's Work, branches into a theoretical, and a practical part. A systematic view of the first powers of the pieces, with directions for playing, is desired by the pupil; calculations of force having the deeper interest of problems engage the practised amateur; a standard repertory of the constitution of the game, as far as it has been fixed in the national school—an index to the best authorities on disputed points—is occasionally consulted by the proficient. Adapted to these gradations, the theoretical part of the *INTRODUCTION* proceeds on the supposition, that the reader is an inquirer on *every* point connected with the board and pieces, the INSTITUTES, MAXIMS, and LAWS: any other idea excludes method, and involves rejections which may be attributed to caprice. The separate titles will enable each reader to pass, in masses, those particulars of which he does not want to be informed.

The Scale of Powers is an effort of theory to assist the exact calculator, new in the principles on which the forces are measured, and in some of the results.

* *Osservazioni teorico-pratiche sopra il Giuoco degli Scacchi*, da GIAMBATISTA LOLLI. Quarto, Bologna, 1763, p. 365.

Of the Games in the *INTRODUCTION*, three are original: and five are derivations from *LOLLI* after *DAMIANO*, *SALVIO*, and *GRECO*, or directly from *GRECO*, and others: on the last, new combinations are occasionally constructed. The term "*Essays*" is extended to the whole *Eight*. They embrace points which the *ANALYSIS* had left untouched, or had not pursued to demonstration.

To facilitate the study of the Back Games, the *EDITOR* has accompanied his essays, and the games of *PHILIDOR*, where the movements are retraced any considerable way, with a diagram of the state of the board, to relieve the reader from the necessity of playing up to that point, merely to find the position of the pieces. Thus the more advanced Back Games may be played independently as *Situations*. Nor can it be objected to situations so produced, that it is impossible they should occur, and that the student cannot be improved by them. The white and black pieces are distinguished by the following symbols:

Pawn		
Knight		
Bishop		
Rook		
Queen		
King		

NOTICE

Added to the Fifth Edition.

THIS Edition exhibits an improvement in the notation of the moves, not merely with a view to compression, which it greatly promotes, but to give the principal and secondary games a distinct appearance, and to make the leading object in each series of examples conspicuous. None of the abbreviated methods hitherto employed have given satisfaction ; because they unnecessarily departed from the method—pursued with minor differences by all the great masters—which *names each square from its situation on the board*. This prevailing mode of notation contributes to form in the mind a picture of the board, with the relations of the pieces both at their original squares and in combination ; and no abbreviated method can be readily intelligible that is not founded on this. On the contrary, to express the moves by *letters which are not initials of any technical term*, or by *numerals which mark no square as a fixed place on the chess-board*, produces unmeaning or absurd associations, and severs things of nearest affinity : thus, according to one scheme for shortening the notation, the chequers are numbered from 1 to 64, in that sort of order, that the king's second square is No. 53, and his fourth, 37. These arbitrary marks create an artificial obscurity ; and a person who studies games in this mystic form, finds it a troublesome task to decipher them.

The abbreviated notation, now first employed in both Works, is founded on the common mode : for example ; the NAMES of the pieces are sometimes—and the TERMS describing movements for the most part—expressed by an abbreviation shorter than is customary, as *K. bp.* for *K. bishop* ; *adv.* for *adverse* ; *chk.* for *check* ; *chg.* for *checking* ; *discovg. mate*, for *discovering mate* : but the SITUATION or SQUARE of a piece is denoted by a cipher or conventional sign, composed indeed of the PROPER INITIAL LETTERS, but without the full points which are requi-

site in a formal abbreviation, as "QB4," for "Queen's bishop's fourth." This resource allows each move and countermove to be printed in the same line in a double column.

The full mode of notation familiar to every chess player is not entirely relinquished, but is resorted to at each new example which springs from a distinct root, or at the origin of a branch worth training as a leader. For a specimen of both methods in conjunction, see p. 145. The principal games which are models of play on both sides are given throughout in the full method.— See pp. 131 ; 223 ; 319 ; and many of PHILIDOR's *Regular Parties*. The back games which spring in fallacy, or which pursue a course of error, are shewn at once by the double columns, and abbreviated notation. As to those principal games in which victory on one side is owing to error in the other, they are printed in the fuller mode as far as the play is a good model both of attack and defence: but where that deviation from a correct course commences which leads to defeat or to an inferior position, it is indicated by a transition to the abbreviated mode.

Thus, there will be preserved between the capital and secondary examples a distinction to the eye, corresponding to that between the trunk of a tree and its branches; and the examples of perfect play, which are but few in any master, will stand on a merited eminence. The full notation, too, by appearing at the head of the different classes of games, will serve as a perpetual key to the new, so as to make this explanation perhaps superfluous.

Apology and Critique.

[First subjoined to the Third Edition, 1810.]

SINCE the last Edition of the work in the Reader's hand, a treatise has been published, which forces itself on the Writer's particular notice, by animadversions on him as Author of the Introduction and Editor of Philidor.

As these animadversions go back, for their first subjects, to articles which are not to be found in any edition of the *Introduction* prefixed to Philidor's work, —having given place, as soon as the first impression was sold, to incontestable improvements,—it becomes necessary to explain what they were.

Nothing is more common than objections to the inconsistency of the European names for the pieces. Influenced by these objections, the writer, in a pamphlet published in 1799, which was the germ of the *Introduction to Chess*, proposed to substitute the term “minister” for that of “queen.” It will appear from the corresponding oriental word*, that this was rather a

* See APPENDIX, *Comparative Table of Terms.*

restoration than an innovation. He proceeded to assimilate the game to a theatre of polity by introducing the word "peer" for "rook," and "commoner" instead of "pawn." The favourable reception of his elementary tract, encouraged him to prefix it to an edition of PHILIDOR in 1801: but, not to make the established reputation of another the vehicle of an innovation of his own, he reverted to the current system, and withdrew the substituted names.

Mr. Sarratt, who styles himself in his publication, Professor of Chess, has disturbed the repose of this proposition, deeming it a good subject for coarse irony. It would have been candid to have quoted the words in which it had been suggested.

As tradition represents Chess to have been invented as an image of war, so if ever the European names be reduced to uniformity, that consideration will claim to govern the revision. But would a *staff* of military terms make the resemblance more vivid? For experiment, let the word "queen" be succeeded by "marshal," or "general," and the mitres give way to any military symbol,—the faint vestiges of parallel between the chess-board and the field of tactics, will not be strengthened: on the contrary, the want of a close resemblance will be exposed. To have no definite archetype, agrees with the metaphysical character of the game. Nevertheless, for the sake of harmonizing the machinery, it might be desirable to return in part

to the old English names, extant in the poem of Lydgate; adopting *Ferz* for "Queen," and *Alfin* for "Bishop;" and either to follow his orthography in "*Paun*," or to substitute the Hindoo word *Peon*.

In the Edition of 1799, the Writer had deliberately introduced into the first lessons faulty moves, to exercise the learner, and to instil a habit of examining every model, previously to adopting any principle, or maxim from it. The interspersion of these broad errors, might have a parallel use with the instances of false construction inserted in grammars. Their existence was intimated in the Preface; and the pupil was cautioned in the course of the notes, to try whether better moves might not be taken. Although some public critics had pronounced their approbation of the elementary tract, without excepting to these,—yet the Writer, on the demand for a second edition, of his own impulse, discontinued these, and substituted moves of a higher order.

Mr. Sarratt has fastened on one of these palpable errors, which it was properly the part of the uninstructed pupil to detect; and without any notice of the evident design in its construction, has quoted it in his Preface, as a ground for liberal sarcasms on the Writer's skill.

The same spirit has led Mr. Sarratt to blazon a subject for misrepresentation of a different kind; an error which was not intended, an absolute inadvertence.

This solitary defect rewarded the Professor's assiduous and sanguine examination of the *first edition* of the two works in conjunction.

A reference to p. 59, of the present, will explain what the oversight was, although three editions back it was removed. The Writer's Second Essay proceeds, for five moves, nearly as the Back Game to Philidor's Fifth Regular Party, p. 214, excepting that the Black moves first. In the former, the White's defence, *at the fifth step*, is by the king's knight; in the latter, a similar attack is met, by playing the king's knight's pawn, *at the sixth move*. In comparing both methods, the Writer inadvertently let Philidor's move, which prevents the black queen from acting on the bishop's second square, also stand. The result was an absurdity both in the sixth move of the White, and the seventh move of the Black, obvious to any person who played the example from the beginning.

Mr. Sarratt's unusual critical freedom has given the Author of the Introduction a right to examine the plan and execution of the Professor's Treatise.

The Professor undertakes to exhibit the proper mode of Attack in the first volume, without pursuing the proper Defence; and he devotes the second volume to examples of successful Defence, *chiefly* against mis-conducted Attacks. Any plan is essentially defective which does not embrace games, distinguished from mere openings, in which the best Attack and the best

Defence are taught together. The pupil can be formed into a good player, only by preparing him to contend with excellence. To complete the plan, a third book is wanting, which ought to stand first; a book of equal games, in which both sides are properly conducted, as in many of Philidor's Parties, through the difficulties of the middle part of the contest.

Again, Mr. Sarratt seems not to be aware, that his peculiar plan, to be equally useful with the common, requires a more rigid adherence to method. Thus, when every game contains, in Back Games, the principal variations from the best Attack and Defence, the order of the independent examples is not of much importance. But, when the Attack, and Defence, belonging to the same game, are detached into different books, the examples in each book should correspond in order and number. The want of method has betrayed Mr. Sarratt into many inconsistencies. He thinks, that he who plays the King's Gambit has indisputably the disadvantage, and yet inserts it in "Book I. containing different methods of opening the game, and taking an advantageous situation in the first twelve or fourteen moves." In the seventeenth Game of the first book, p. 118*, he censures the second countermove, "Queen's bishop's pawn a square," against the move of the King's bishop. In "Book II.

* *Treatise* by J. H. Sarratt, Professor of Chess, 1808.

“ teaching the player who has not the move, to open
“ his game, and to frustrate his adversary’s attack,”
p. 84, the same countermove shews itself in an exem-
plary party.

As it is much easier to teach a player to lose than to win, he frequently introduces a *plurality* of DECLARED bad moves into a game: whereas no example should have more than one false step, and all the succeeding should be as masterly as they can be played, to prove that defeat is entailed by the move censured. In the Sixth Game, of the first book, p. 60, he remarks, on the second step: “ The Black loses by this,”—and, on the fourth: “ This is not a good move.” In the Eleventh, p. 90, the first counterstep “ might be played better,” and the third is pronounced “ useless;” but convenient as such combinations are for the assailant, his accommodation is not completed till the fifth: “ The Black “ loses the game by this move.” The third step of the Fourteenth Game had been PROVED, in the opening of the book, to be “ certainly bad,” yet it is received into the society of creditable moves, unchallenged as a returned convict; and the failure of the black is attributed to the fourth move. So, in the Fifteenth and Twenty-fourth Games, there is no demonstration, because the loss is ascribed to successive errors.

In the Preface, p. xviii., Mr. Sarratt observes: “ It
“ seems easy to prove, that the player who has the

“ first move cannot gain any advantage by his attack, “ if his opponent adhere to a regular system of “ defence.” In the course of the examples, p. 189, the following remark comes upon us by surprise : “ Even when the defence is scientific, he who plays the “ Queen’s Gambit has rather a better game than his “ adversary.” These collisions in the master’s mind might involve the pupil in suspense—were it not that a third remark, book ii. p. 98, as repugnant to the second, as the second is to the first, decides the point as by a casting voice : “ The Black has at least as “ good a game as the White.”

His careless assertions respecting PHILIDOR’s *Analysis*, confront and beard each other : “ It is much to “ be regretted, that PHILIDOR, who played pawns “ with such commanding skill, should have inserted “ only two or three examples*.” *Preface*, p. viii. “ In the first game, the White wins solely by the “ scientific method in which he plays his pawns; and “ it may be asserted, that no common player can derive “ any benefit from it.” *Preface*, p. xviii. “ None “ but a very good player can profit by the rules laid “ down.” *Ibid.* Now these rules relate chiefly to the management of pawns.

In the composition of the games, Mr. Sarratt ought distinctly to have stated what was his own, and what

* If the reader consult the Table of Contents, he will see that “ two or three ” is a figure of speech for a great number.

he has derived from preceding writers. Will he challenge, as his own, such instructions to play wrong as may be exposed; or be satisfied to have the finer strokes exclusively attributed to himself?

The flowing outline of our Professor's first game may be found in LOLLI's Work, p. 359. It is worth while to examine this course of attack, because it is connected with the study of the proper defence.

The first moves are :

1.

W. King's pawn two squares.

B. The same.

2.

W. K. bishop to the Q. bishop's 4th.

B. The same.

3.

W. Q. b. pawn one square.

The question now is : Whether the Black may safely play the *K. knight to the bishop's third*? PHILIDOR appears, from his FOURTH REGULAR PARTY; to think that this countermove involves no absolute loss. LOLLI, in unison with the Anonymous Contributor to his *Il Giuoco degli Scacchi*, maintains that it will either entail mischievous consequences, or draw the second player into an unfathomable vortex. Mr. SABBATT, lastly, has undertaken to demonstrate that the adventurer on this step takes an inferior position. These masters conduct the attack and defence for some time alike.

3.

~~B. W.~~ K. KNIGHT TO THE BISHOP'S 3d.

4.

W. Q. pawn two squares.

B. The K. pawn takes the pawn.

5.

W. The K. pawn advances.

B. THE QUEEN TO THE KING'S SECOND.

6.

W. The Q. b. pawn takes the K. pawn. [LOLLI breaks off here; observing that "the first player may maintain two pawns in the centre, to the depression of the adverse game: but which were tedious to demonstrate."]

B. THE K. BISHOP GIVES CHECK. [This is PHILIDOR's counterstep; who proceeds as in the Back Game to his Fourth Regular Party.]

Alternative,

Referred to in Note on Analysis, p. 211.

7.

W. THE KING TO HIS BISHOP'S SQUARE. [Mr. SARRATT makes this move*, which appears to be original on his part: he finishes the attack and defence as follows:]

" B. K. KNIGHT TO ADVERSE KING'S 4th.

8.

" W. *The queen to her K. knight's 4th.*

" B. Q. b. pawn one square.

9.

" W. The queen takes the knight.

" B. Q. pawn 2 squares,

10.

" W. The bishop takes the pawn.

" B. The pawn takes the bishop,

11.

" W. The queen takes Q. b. pawn. The White has the advantage of two pawns and a good position." Thus Mr. S. dismisses the party.

* *Treatise* by J. H. Sarratt, vol. i. p. 18. Second Back Game to First Game.

The difficulty of finding a satisfactory counterstroke to this ingenious deviation from the attack of PHILIDOR induced the Author of the *Introduction*, in this edition of 1810, to allow that the third countermove of the K. knight had placed the second player on inferior ground : but he has since discovered resources for the defence which embolden him to attempt the vindication of that countermove. His latest conclusions with regard to the moves above cited from Mr. S. are these : That " 7. W." is sound and dexterous, but the position taken commands no advantage ;—that " 7. B." is the right alternative ;—that " 8. W." is ineligible, and would permit the second player to gain the attack, and at least equalize the game ;—that " 8. B." is unnecessarily weak and distressing, a fine opportunity given by the mode of attack being lost sight of. As the Author of the *Introduction* has not room here to support these conclusions by a competent chain of examples, he reserves them for a separate treatise, to be devoted to the investigation of contested moves, and a new analysis of radical positions respecting which masters of great authority maintain conflicting opinions.

If we pass to the corresponding game, in the second book, to which Mr. Sarratt refers the Reader for the *proper defence*, we find a model in which the fallacy is more easily pointed out.

1.

" W. The K. P. two steps.

" B. The same.

2.

" W. The K. B. to Q. B. fourth square.

" B. The same.

3.

" W. The Q. B. P. one step.

" B. The Q. to her K. second square.

4.

" W. The Q. P. one step.

" B. The same.

5.

“ W. The K. Kt. to his B. third square.

“ B. The Q. B. to its K. third square.

6.

“ W. The K. B. takes it.

“ B. The K. B. P. takes the K. B.

7.

“ W. The Q. B. to adversary's K. Kt. fourth sq.

“ B. The K. Kt. to its B. third square.

8.

“ W. The Q. Kt. to its Q. second square.

“ B. The same.

9.

“ W. The king castles.

“ B. The king castles with his R. “ BOTH GAMES (says
“ the Professor) ARE VERY WELL OPENED; and the
“ Black's situation is, to the full, as secure as the
“ White's.”—*Treatise*, vol. ii. page 5.

If we proceed with the position, as the Professor left it, the Black may be compelled to isolate the doubled pawn very inconveniently.

10.

W. Q. PAWN ONE SQUARE.

B. *If the Pawn take, — the White, on reprising with Q. b: pawn, will compel the Bishop to retire; and, then, by pushing K. pawn, must win a Knight for a Pawn. Therefore the better move is:*

K. bishop to Q. knight's third.

11.

W. The Q. pawn takes the pawn.

B. The Q. pawn takes the pawn.

12.

W. Q. knight to Q. bishop's fourth.

B. The queen to her bishop's fourth.

13.

W. The Q. knight takes the bishop.

B. The queen takes the knight.

14.

W. The queen to her bishop's second.

The White must avoid so to exchange, as to spread the two black pawns on the K. file, or to bring one of the other pawns to join them.

The Author of the *Introduction* has a pleasure in acknowledging, that before he had time to look through the Professor's *Treatise*, a Friend, who considered the Professor's sarcasms as an unhandsome aggression, took an interest in assaying his games, and particularly pointed out the vulnerable position which has been exposed.

Mr. Sarratt announces, among his own improvements*, "an analysis of the moves censured by PHILIDOR:—The author endeavours to prove, that "playing the king's knight to its bishop's third square, "the second move, is very good play." The ANONYMOUS MODENESE made the same attempt, in the same manner, half a century ago. The Reader will find this well-composed train of play, in a Commentary on PHILIDOR's Third Party.

Mr. Sarratt also endeavours to prove, that the "player who plays his queen's bishop's pawn one "step, the second move, does not play ill." The intended demonstration of this is a copy, with one

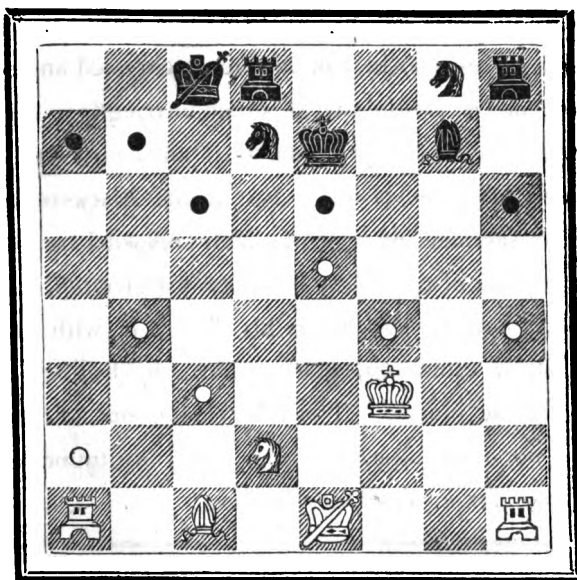
* *Preface*, p. xxviii.

original trait ; for, proceeding to the seventh counter-move without a guide, he directs the *queen's knight to the bishop's third**, which is not the right step, and the Defence is undermined. The Opening by the **MODERNE** originated in a critique on the *ANALYSIS*, and is cited p. 178. **PHILIDOR's** Defence to the Fourth Party is invincible.

The Professor is not happy in selecting an article from **PHILIDOR's** Work, which, while others are censured, or commended in undervaluing terms, is distinguished by full applause. His *Third Gambit* is the Seventh Back Game of the *First Gambit* of **PHILIDOR**, converted into a principal model of attack. In its progress, he remarks : " The whole of this game " is remarkably well played. It is one of **PHILIDOR's**†." Now it so happens, that, of eight ramifications from the same principle, this alone has an error, in the effect ascribed to the *hinging* move, which is the eighth of the Black. When this error is detected, the ninth move of the White becomes unsuitable ; and the article will be a pattern of defence, instead of attack, as far as the sixteenth move. Then the position is that in the annexed diagram :

* Vol. i. p. 76. Second Back Game to the Eighth Game.

† *Treatise* by Mr. Sarratt, vol. i. p. 163.



The Black to move.

Original Variation,

Referred to in Note on Analysis, p. 239.

- | | |
|------------------------|-----------------------|
| 16. ————— | Q. knight takes pawn. |
| 17. Pawn takes knight. | Bishop takes pawn. |
| 18. Bishop to Qk2. | King to Qk. |

Defence has the superiority.

Or,

- | | |
|------------------|-------------|
| 18. Queen to K3. | Queen to 3. |
|------------------|-------------|

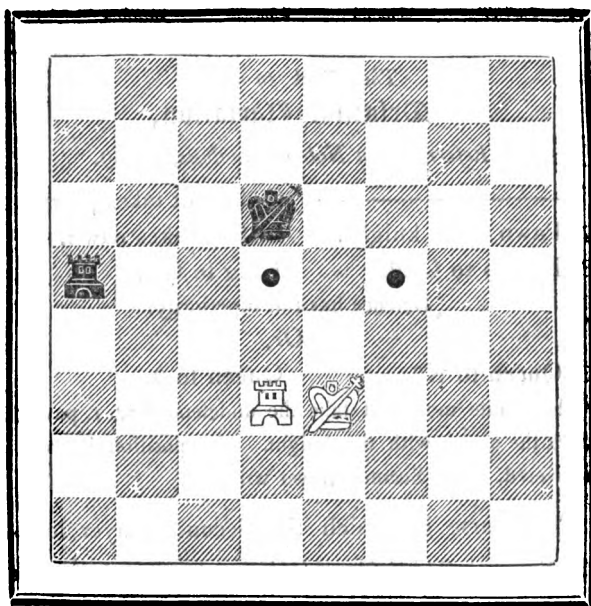
The White must not take the undefended Q. r. pawn; nor attack the queen with the knight. His position is weak and uncovered. The Second Player will win.

The course by which the Second Player loses, in Mr. Sarratt's Third Gambit, is implicitly adopted, as it was marked out by PHILIDOR. The miscalculation may be thus explained. The White is made to sacri-

d

fice a knight for two pawns, to gain a position. The Black pieces are, in consequence, distressed and confined; and while the player is manœuvring to extricate them, so as to keep a numerical advantage undiminished, the game is lost. But if the Black make a similar sacrifice, at a point which escaped PHILIDOR, the position of the White is totally disconcerted.

Mr. Sarratt concludes his Treatise with some "Critical Situations, won or drawn by brilliant and "scientific moves." The following is one of them*, with no other alteration than the substitution of a diagram for a verbal description.



" White to move, and to *draw* the game."

* *Treatise* by Mr. Sarratt, vol. i. p. 250.

This is a teasing thing to require. The Amateur is perplexed, perseveres in combating the necessary effects of the position, till he concludes that the Proposer of the Problem must have an insight into Chess many degrees deeper than his own: he then turns to the solution in the accompanying volume, and finds the difficulty thus subdued*.

1.

" W. The K. to his B. fourth square.

" B. The K. to his third square." [*This is scarcely a competent device, if the intention be to lose every advantage, unless the next move also take place.*]

2.

" W. The R. to his K. third square, giving check.

" B. The K. to his B. third square." [*Were he to return to the queen's third, he would play against the adversary.*]

3.

" W. The R. to its Q. R. third square." [*This is a fine stroke, separately considered: but the previous false play of the Black vitiates the whole example.*]

" B. If the Black take the R. the White will be stale-mated ;
" therefore the Black must play his R. either to his Q.
" ~~Kt.~~ or Q. B. fourth square.

4.

" W. The R. to adversary's Q. R. third, checking.

" B. The K. to his second square.

5.

" W. The K. takes the K. B. P.

" B. The Q. P. one step, checking with the R.

6.

" W. The K. to his fourth square.

" B. The R. to the adversary's Q. B. fourth square.

* Treatise by Mr. Sarratt, vol. ii. p. 308.

7.

“ W. The K. to the adversary’s Q. fourth square.

“ B. The R. to the adversary’s Q. Kt. fourth square.

8.

“ W. The K. to the adversary’s Q. B. fourth square ; and
“ will win the pawn.”

If the pieces be restored to the position in the diagram, it will be easy to shew, that one of the pawns may be preserved, and queened.

1.

W. The king to his bishop’s fourth.

B. The rook to adverse Q. rook’s square.

2.

W. The king takes the K. b. pawn.

B. The rook gives check, at adverse K. bishop’s square.

3.

W. The king to his knight’s fourth.

B. The king to his fourth. In this position, the rook and pawn can win *by force*.

The Author of the Introduction has studiously avoided the language of irony ; because it is often the resource of those who cannot directly controvert what they undermine by equivocal compliments. He has plainly exposed some defects in the plan and execution of Mr. Sarratt’s treatise ; and hopes that the Professor will not disdain to remove them.

A

SYSTEMATIC INTRODUCTION

TO THE

GAME OF CHESS.

B

INTRODUCTION TO CHESS.

CHAPTER I.

Elementary Institutes.

THE Board on which this game is played, like that used at *Draughts*, is a square, divided into sixty-four smaller squares, and checquered black and white. At *Chess* these squares have the technical name of *houses*, and are all used in play.

In placing the board, care must be taken that a white corner square be at the right hand of each player. When the board stands in this position, the several ranges of houses running in a strait line from left to right, are called *ranks*; those perpendicular to them, running from one player to the other, take the name of *files*; and the two ranges, sloping from one corner of the board to the opposite, (one of white, the other

of black squares,) touching at the corner, are *diagonals*; so are the shorter ranges which run in a parallel direction.

THE PIECES

Allotted to each competitor are sixteen, viz. a king, a queen, two bishops, two knights, two rooks, and eight pawns. As a necessary distinction, each set is coloured in a different way; one is commonly white, the other red or black.

THE DISPOSITION OF THE PIECES ON THE BOARD

Is as follows:—The white king is to be seated on the first or nearest rank, on the fourth house (a black one) from that corner of the board which is to the right of the player to whom he belongs; his queen close to him on his left, on a house of her own colour; the bishops, one close to the king, on the right hand, and the other immediately at the left of the queen; adjoining each of the bishops, a knight; and, last, at the corners of the board, the two rooks. Having thus arranged the first line, let the whole of the second rank be occupied by the pawns, one before each of the pieces. As to the counter set, the black king is to be placed on the farther side of the board, opposite the white one—his queen opposite the white queen—and so on; placing all the pieces

opposite those of corresponding denominations—the pawns on the second rank as before.

To illustrate what has been said, and to shew the forms of the pieces, the plate forming the frontispiece is given; which see.

THEIR POWERS AND MODE OF ACTION.

The gradation observed in describing these, rising from the lowest to the highest pieces, will shew the *comparative worth of each order*.

I. Of the PAWN. When one of the pawns is moved, it must be along the file in which he has been first placed, in a strait line toward the adverse party. The first move may be either *one* or *two* squares, at the option of the player: after which no pawn can advance more than *one* house at a time*. Having been once brought out, a pawn, more restrained than any other piece, cannot retreat or move back. He is prohibited too from quitting his own file for that of another, except to make a capture; in which operation he

* The latitude in the first move of the pawn is controlled in one relation. An unmoved pawn has no absolute right to pass by a pawn of the opposite set which has come forward, on an adjoining file, three squares, or to the fourth from this side: the former may make the extended step, but is liable to be taken by the latter *in passing*, as if it had moved but one square. The ground for this exception is discussed in the APPENDIX at the end of the work.

moves diagonally into the next file, to the right or left (as may be required) one house forward. After the capture he is confined to moving directly forward as before, and cannot leave his new file, but on a similar occasion to that which led him into it.

The pawn may be QUEENED. *See the institute: "Of promoting a pawn."*

II. The KNIGHT. The move of the knight is peculiar to himself, and difficult to explain. It is two squares at once, (three, including his own,) in a direction partly diagonal and partly strait. The house to which he steps is always of a *different colour* from that which he leaves. It may likewise be said to be uniformly *next but one* to the latter; although in his passage to it he passes transversely over the corners of *two*.

Note—That this is the only piece that has a *vaulting motion*; or that is not precluded from going to a square, between which and his own other pieces intervene: just to shew what is meant, if good play permitted it, any one of the knights could move out before a pawn had stirred, alighting on the third square of either the bishop or the rook; without waiting, as other pieces are obliged, till an opening be made.

III. The BISHOP. By observing the plate, it will be seen that the bishops of the same set are placed on squares of a different colour; the white king's bishop being seated on a white, and the white

queen's bishop on a black square. What makes it necessary to remark this local accident, common to the knight and rook, is, that the bishop, unlike all the other pieces, is obliged to walk, throughout the game, on that colour of the exchequer* that he was placed on at the commencement of it; which is a necessary consequence of his motion being purely *diagonal*. His step is in other respects quite unlimited, as he may, at a single effort, go any length of squares from one to eight, or as far as the space be open.

IV. The ROOK (also called the CASTLE) moves in *strait lines parallel to the sides of the board*, forward or sideways. It can, at one step, pass along a whole open rank, or a whole file, or stop short at the second, third, or other square of the rank or file.

V. The QUEEN is armed with the distinct powers of the *bishop* and *rook*; that is, she may move and take either as a bishop or as a rook: but she must make the whole of one step in one direction, and not combine the diagonal with the rectangular power in the same movement.

VI. The KING,—except when he avails himself of the privilege of *castling*, can move only *one square* at a time; of course he can take at no greater distance: he may, however, both move and take either forward, backward, side-

* A technical name for the board.

ways, or aslant; having eight rays of action. When the removal of the bishop and knight in the king's quarter of the board, or of the bishop, knight, and queen, in the queen's, has opened the intervening space, the king may *castle* with either of his rooks: which is done in his own section, by placing the king on the knight's square, and the rook at the other side of the king, on the bishop's square; but in the queen's section, by placing the king on the bishop's square, and the rook on the queen's square. In castling on either side, the king's step is extended to two squares. This *ambidextral* manœuvre of moving two pieces at the same time, the player is allowed to employ but once in a game. It is an established institute, that the king shall not castle when in check, nor when he has previously moved, nor with a rook that has moved. The only prerogative of the king, is a great one; that of *never being taken*.

MODE OF CAPTURE.

All the pieces except the pawn take in the direction in which they move. A pawn, like every other agent on the board, can take any piece that stands within his rays of action, from one of his own quality to the queen. The capturing piece is placed on the *square of the piece taken*. A player is not compelled to take, when an enemy is under attack, but may refuse to make the capture.

When there is a *reprisal* or mutual capture, it is called *exchanging*.

OF PROMOTING A PAWN TO BE A QUEEN,
ROOK, &c.

When a pawn has penetrated to the farthest rank on the adverse side of the board, he can no longer move as a pawn, and is rewarded with promotion to the office of a *piece*.

In different ages, since the invention of Chess, in different countries of the East, and of Europe, and in different societies in the same age and country, — a clashing variety of customs have prevailed in *assigning the rank to be demanded for a promoted pawn*; from the extreme of inconvenient restriction, such as making the distinction of the pawn depend on the file in which he ends his course, to the opposite extreme of an indefinite license for the introduction of supernumerary pieces, which is absurd in theory, and awkward in practice. A particular sketch of these clashing customs is exhibited in the APPENDIX at the end of the work.

When the *Modern HINDOO* school, the original from which the PERSIAN game is derived, adjusted its code, Chess had become a system of congruous principles. The following institute is consonant with the spirit of the rule which prevails on the boards of Persia and Hindostan; it

is also supported by the published sentiments of some distinguished modern masters in the European schools; it leaves a liberal reward for successful enterprise, and even its limitations enlarge the field for foresight and calculation. At the same time, this contribution towards uniformity in the English school is proposed with great deference as far as it abridges the license of having duplicate and triplicate queens, or an extra number of inferior pieces,—for which some individuals and societies entitled to consideration have been advocates. In a conflict of respectable authorities, we must call in Reason as an umpire.

Institute limiting the Promotion of a Pawn.

If the player who has conducted a pawn to the end of a file *has lost the queen*, he may then replace her. If the *set has been diminished by capture only in one class*, the pawn fills that specific vacancy, and there is no option. *If pieces of different classes have been lost*, the party to be benefitted by the pawn's new power, may replace the highest—or a lower in preference to a higher, when the higher piece does not comprehend the desired power; or, has an excess of power. Thus, for immediate effect, the peculiar move of the knight is frequently of more avail than a queen: other situations occur, in which a queen would give a stale, when it may be the dictate of calculation to take a rook or a bishop in preference. To express the privilege and its limitations in one word: **THE PLAYER MAY CALL ANY PIECE IN WHICH THE SET IS DEFICIENT.**

This rule includes all the cases which can arise, reserving one altogether anomalous. It is pos-

sible that a pawn shall reach the last rank, *while the pieces of the set remain entire*. Different rules, which are discussed in the APPENDIX, are candidates for adoption in this extreme case.

To obviate inquiry on any point, it may be added, that the ceremony of transformation necessary to distinguish the promoted pawn, is a sort of exchange: the pawn is removed from the board, and put among those captured by the adversary, and a piece of the denomination which he assumes is returned in his place.

OF GIVING CHECK, AND CHECK-MATE.

Upon this the game hinges. As the king is never taken, whenever an adversary is advanced upon him in such a manner, as that, remaining where he is, if he were *any other piece*, he might be captured; the person advancing it is to salute him with the word "*Check*," warning him of his situation, upon which it is indispensable that he should alter it in one of the following ways: either, *relatively*, by taking the threatening piece, or interposing* one of his own between that and himself;

* *Note*—This second mode of defending himself cannot be practised when he is checked by the knight, owing to the vaulting motion of that piece; he must then have recourse to either the first, or the third: and, should he be checked by any two pieces at once, which is called *double check*, the third only will avail.

or, *positively*, by withdrawing to a square which is not at the moment exposed to the action of an adverse piece. If he cannot do one of these, the game is lost. This *inextricable contact with an adverse piece* is technically termed CHECK-MATE.

OF GIVING A STALE.

The game may be lost too in a manner *quite opposite*. By the constitution of Chess, the king is on no account to move into check; and, therefore, when, as it will sometimes happen, one party has crowded up the king of the other with so many pieces, that the only move left him would take him into check,—if the person, to whom the king so circumstanced belongs, has no other piece, or no other that can be moved, the contest must necessarily stagnate. Come to an end before the arrival of the regular result, it can be proceeded in no further. The game is not, however, *undecided*. The player giving the other the *stale*, (so, in the language of Chess, the *dilemma* which the king is in is called,) is ruled to have *defeated himself*. This institute, though immemorially transmitted, is neutralized by some innovators, who refuse to extract a stimulus to ingenuity from an unavoidable imperfection in the machinery of the game. See, *infra*, LAWS OF CHESS, XVI. *note*.

REASONS FOR ASSIGNING THE VICTORY TO THE
PARTY RECEIVING THE STALE-MATE.

A little reflection will shew that this rule is not incapable of the justification, which, at first sight, it might seem to want. It is an embarrassing subject for legislation in the game, that it is perpetually liable to an incidental situation which renders it indecisive, through a cause quite distinct from equal play. The only way to counteract the recurrence of this situation, is to institute an artificial rule, awarding the victory, whenever a stale happens, to one party or the other.

The necessity of making some kind of decision being arrived at, the propriety of placing the bias where it is may be easily evinced.

It is to be recollected that the rule under discussion,—and the different rule, not yet familiar in England, that a stale is a drawn game,—are equally arbitrary. The expediency of an arbitrary rule, however great, cannot entirely divest it of the dissatisfactory; and therefore the seldomer there is occasion for it the better: now the making him to lose by a stale, who may always avoid it by caution, is an effective bar to its happening very often.

The principal effect of this rule highly recommends it. Whenever the critical case, to which it is applied, is likely to occur, *a greater*

exertion of intellect in conducting the approach is incited; than which nothing can be more agreeable to the genius of the game, as the professed object of Chess is to call out the powers of the mind.

Thus a defect, inherent in the structure of the game, and from which it were impossible to free it, is overruled so as to give it a higher degree of interest. Upon the whole, the necessity for this rule is not to be deplored.

OF A DRAWN GAME.

It may be superfluous to add, that whenever, from the greatness of the loss on each side, (the more potent pieces, and those capable of becoming so, being gone,) or from any other cause, it becomes certain that neither party can give the other Check-mate,—the game is to be discontinued as insipid and useless, the players consenting to draw their pieces, to court decision in a new party.

CHAPTER II.

General Maxims,

TO WHICH ARE ANNEXED

THE LAWS OF CHESS.

THESE questions occur at every evolution — *What piece is to be moved? What square is it to be moved to?* After the first time, for a reason obvious to the practical player, (the abstraction from any particular situation which, from the latitude of steps in the power of the adversary, the mind of the theorist is forced to make,) we can only give helps for the reader himself to decide them.

The game cannot be better opened than by advancing the *king's pawn two squares*. Whether a pawn or a piece should engage second, will depend greatly on the play of the antagonist. As there is danger, in general, in moving the king's bishop's pawn one square, and great effect to be derived from pushing him two, the king's bishop's must rarely, at the outset, be employed to support the king's pawn. In examples given both

in the *Introduction* and *Analysis*, the following question is considered. "The king's pawn is attacked by the adverse knight: Should it be sustained by the queen's pawn, or the queen's knight; or, leaving it exposed, should the king's bishop's pawn be moved two squares?"

The player can seldom escape the inconvenience of either obstructing the pawns by the pieces, or the pieces by the pawns, but each is to be avoided as much as possible. To let the piece of freest action have the preference in stepping before another, generally conduces to make the impediment but transient.

Where the pawns are not equal to support or cover each other, the pieces must sustain them*.

IN REGULAR PARTIES, Philidor teaches that bringing out the *king's bishop* at the second move is decidedly better, as the basis of an offensive combination, than bringing out the *king's knight*. Some professors and good players dissent from

* At Chess, defence is promoted in three ways: 1. One piece, to support another, is placed so that if the piece, he is designed to guard, were an opponent he could take him: The protection results from the adversary's being deterred from a capture by the certainty of a reprisal. 2. It is placed so as to cover the piece attacked, interposing between that and the adversary. 3. It commands, by its action, that part of the field, into which an opposite piece must move to bear on the piece defended. The king can be guarded only in the two latter modes,

this: Several games, both in the *Introduction* and the *Analysis*, turn upon this early attack of the knight and the best mode of counteracting it.

Bishops can take a position to bear on the king's seat, or other distant object, in fewer moves than knights; and as they move obliquely, are not so liable as knights to be attacked by adverse pawns, as a pawn attacking a bishop must be defended. On the other hand, knights are employed with great advantage in the early part of the game, when the antagonist has so pushed forward alternate pawns that the knights can enter his section without being forced or disturbed. When the board is crowded, the comparative power of the knight is greater than when the field is free, because his vaulting motion is then of more value.

In GAMBITS, the knights commonly move before the bishops; because the adverse pawn, which might be troublesome, is displaced, and because their own pawn, which would be obstructed, is exchanged: but gambits are only to be learnt from particular examples; and as we are engaged in general maxims that apply to regular parties, it is sufficient barely to mention them.

Prudence forbids precipitation in playing the pieces offensively; because if a second-rate piece be merely driven back you lose a move,—and if a queen or rook remain on the adverse section in a crowded board, it is very liable to be forced:—

but when a few pieces have been changed*, or the game is advanced, and the pawns which you intend to push will not be impeded, you may direct the capital as well as the secondary pieces, singly or in combination, on the most unguarded of the adversaries.

For the reason just given the *queen* must not be hastily committed in the middle of the fight. As to offence, you cannot COMBINE HER WITH OTHER PIECES to good effect, until you can either give your own shape to the game, or collect what aspect it will assume. An incautious adversary will sometimes allow you an advantage by checking or attacking with her singly:—See Sect. 6, below.

As to defence, whenever a skilful antagonist moves his queen, it is the part of vigilance to consider whether you ought not to move yours, either in support of the menaced point, or to offer an exchange, or to make a counter-attack.

As the *rooks*, while the game is crowded, can effect nothing against good counterplay,—generally

* To change or exchange pieces serves to clear the board, and enlarge the scene of action; and, when you get a piece of greater value than that lost, it increases your comparative strength. The even exchange is only to be made with caution, and of those pieces for which you have the least occasion. The effective power of the queen and of the rook increases as the board is cleared; that of the knight diminishes.

speaking, it is advisable to keep them in reserve till the king has castled, or moved. In doubling them afterwards on an open file, it is mostly proper to keep even the most advanced in their own party's section; so long as the adversary might interpose a supported knight or bishop, to destroy their communication*. The usefulness of the rook gradually increases as the files are cleared of pawns. When the adverse king is uncovered, the check of this piece is of capital effect in circumscribing his retreat, or in forcing a removal into another rank. To the adverse king stript of his attendants, the rook, with the sole assistance of his own king, can give check-mate beyond the possibility of elusion; a decisive share of power which no other piece besides the queen possesses.

The *king* is rarely to act offensively. He is to be put where he will be least open to attack; and while the liability to a fatal one would attend exposure, neither move nor take but with a view to his own defence. *The two points* to which every thing else is to subserve, are — *the protection of your own king*; and *the giving of check-mate to the adversary*.

To unfold, as far as THEORY can design for

* The foiling effect of dividing doubled rooks is exemplified in a Variation to the Fourth Back-game of Philidor's Second Gambit.

PRACTICE, the right mode of providing for security, while you aim at conquest, it will be necessary to be something more particular.

§ I. If you propose to castle on the king's side, the knight's and rook's pawns must not be moved without great necessity; because the principal inducement to the measure is the protection which the king will receive by retiring behind them. The rook's pawn is, however, sometimes moved a square, to prevent an adverse bishop from coming to the knight's 4th: again, as the king, in castling on the queen's side, does not at the moment support the pawn which the rook leaves, — unless the king be carried by a separate move to the knight's house, the queen's rook's pawn is best moved a square, both to contract the range of the adverse bishop, and to ensure its own safety. *See Sect. 8.*

2. The pawns *not wanted to cover the king*, are disposable for the following purposes: to take a position; to attack the enemy; to support or cover their own party; to make an opening for pieces; to force a passage to queen. The field-pawns should not lightly advance beyond the centre, nor push out like independent stragglers; and as much as possible avoid exchanges which leave an isolated pawn, unless to obtain a full compensation for this inconvenience. Respecting double pawns, see *SCALE OF POWERS, VII. 6.*

The art in conducting pawns, is to play them at

each stage, so that they may be either ready to sustain each other, or to receive the support of pieces, or to move from under attack without relinquishing an assigned object. The management of them varies as they are planted, or kept in progress, for these three distinct purposes. *First*, To occupy the centre of the board, and afford occasional cover to the pieces. In commanding the field, pawns are of more or less effect as they stand in the CENTRE, OR APPROXIMATE TO THE CENTRE OF THE BOARD, measuring by the square of the distance which the file of the pawn is from the nearest margin. This service is temporary, and with a view to get a position, or to open the field by advancing as you see it advantageous. The *second* aim in order, but the chief in importance, is for one or more pawns to arrive at the promotion line, so sustained, that a pawn may replace a piece, or force the adversary to resign a piece for a pawn. To keep at will two or more pawns compactly seated in a commanding part of the field for the first-mentioned purpose, nothing more conduces than a versatile preparation for diverting to the second; because the antagonist is deterred from offering to change a pawn, if he sees yours at liberty to decline the exchange and pass. Although it is desirable to carry pawns in combination to the seventh rank,—yet as something is gained by having a PAWN PASSED, that

is, a pawn advanced on an open file, having the adjoining files also clear of adverse pawns in front, — the others of the chain are sometimes properly exchanged to attain this. The *third* office for disposable pawns is to dislodge an enemy, particularly a knight, from an offensive or defensive position, or to make an opening on the adverse king. In impelling, or stationing, a given number of pawns to break the covering pawns of the adversary, they are played somewhat less compactly than in the two first-mentioned cases, with an apparent want of union that arises from studied concert, on a principle to be presently explained; and they are exchanged for equivalents, or freely sacrificed, according to the advantage derivable from an opening. In general, when pawns are manoeuvred for the object of **BREAKING ADVERSE CONNECTED PAWNS**, as the design is diametrically opposite to that which was first mentioned, so pawns on alternate files co-operate most effectually in it. Thus, to break two adverse connected pawns standing abreast, — immediately before offering to change, have two pawns separately stationed on every-other square ready to co-operate, each distant a knight's move from that adverse pawn which you wish to take off. Attack with your best supported pawn; and that left a stage behind will intercept the adversary on the intervening file, in case he refuse to exchange with the first.

3. While you are concerting the attack of the adversary, endeavour, without neglecting any thing of more importance, to have your own king so circumstanced that he may castle when he pleases. Should this convenience be effected; if his not being castled be no obstruction to your other operations, let him remain at his own square, till there is a necessity for his going to the retreat secured for him, or till you want the vaulting rook in combination. The advantage to be gained by this procedure is, that the adversary will be obliged to form two distinct systems of attack. On the other hand, as part of the value of castling consists in a ready mode of bringing the rook into play, this furnishes sometimes a good motive for castling early.

4. As soon as the adversary has castled, if it be on a different side of the board from that, on which you have castled, or intend to castle, let your pawns opposite bear down upon his king. The queen, and what other pieces you can spare, in particular the rook, to whom the advance of the pawns opens the field, must support them in this onset. If you castle, or otherwise fortify your king, on the same side as the adversary, your immediate attack on him will be restrained to the pieces, unless particular circumstances warrant a deviation from the rule in the first section.

5. Where a direct attack upon the adversary's king is impolitic or impracticable, endeavour to

take, dislodge, or exchange those of his pieces that make an immediate attack difficult or dangerous.

6. An ineffective check, or a check, that the adversary can easily elude, is, in general, to be refrained from; as apt to lead to loss of move, loss of the checking piece, and so on. Experience, however, will furnish a few cases, in which there is a propriety in giving such a check:—Where the adversary's king not having castled, it will force him by moving to forfeit that privilege—where the movement necessary to avert it will leave a piece unguarded—where it will render the adversary's position either more confined, or more exposed,—and where, having a piece of your own attacked that you are not able otherwise to save, it will cause the removal of some piece that impedes his escape.

A single check; a reiteration of check; a divergent check; check by discovery; and a double check; are usually given with different intentions. The first, in which a single ray of action regards only the king, is not so frequently to give, or to prepare for giving mate, as to liberate a piece from a direct or ambuscade attack, or to extricate one of two pieces *forked* by an inferior, or to discover an attack from a partisan on an undefended enemy. The second is generally to prescribe a position to the adverse king. The third, in which a lateral ray of action reaches an undefended piece, seldom fails to win the piece—unless the piece can cover check

in moving, or the king assailed attacks or discovers an attack on a piece of greater value. The fourth, in which one piece discovers check from another, enables the unmasking piece to go *en prise* without being taken, or to attack any thing within its range. The fifth, in which the unmasking piece also gives check, when skilfully managed, may comprehend all the preceding objects in one stroke, and leave the assailed no alternative beside defeat, or decisive loss. These are points that tell, though check-mate be not at once given.

7. In defending your king when closely attacked—where it will either cause the adversary to lose a move, or increase your comparative strength, or save a piece however small; and at the same time be a successful means of parrying the check, or of taking off a menacing enemy—you should offer to make an exchange of pieces. If the piece interposed reflect the action of the assailant, you may get a command of the field in case the adversary decline the exchange. On the contrary, it is mostly a symptom of distress, and but a poor subterfuge when you are compelled to cover the king with a piece, which, by not returning the action of the enemy, must remain confined. See Sect. 9, 10, and 18.

When two opponent pieces of equal value, or that may be indifferently exchanged, stand mutually *en prise*, some say, by way of maxim, The player

who takes first will gain the move: but this is not a safe motive; the points to be balanced are: Where will the adversary's reprisal piece stand, if I take? Shall I get a command of the field, if I suffer him to take? Will either party's position be endangered by delaying the exchange?

8. If the king be castled, the pawns forming a cordon before, or round him, should be guarded as much as possible from the brunts of the adversary. If the rook's pawn has been moved to repel an adverse piece, as in Sect. 1, it is sometimes attended with the disadvantage of making it easy for the counterplayer, by pushing his knight's pawn across *en prise* with yours, to effect an opening. The best remedy for this, is to move your knight's pawn in time abreast of the rook's, because, when these two covering pawns stand even, whichever is first attacked by an adverse pawn may advance one square, and avoid exchanging.

9. Whenever, from being either captured or compelled to advance, the defence afforded by the covering pawns becomes incomplete — or, whenever the king is not castled at all — a sufficient company of pieces should fortify his position against attack. Their number and quality circumstances must decide. If the opening be diagonal, a bishop of the same colour — if in front of the file, a rook — should anticipate

the adverse pieces of correspondent power in occupying that part of the board ; others of your forces which have not the desired move, may, by commanding different steps on the opened diagonal, or rank, or file, debar the antagonist forces from entering it. Knights, or bishops, are better to guard the field against knights, than first-rate pieces ; because they can exchange with knights without sacrifice, whenever a close attack requires it.

When the king is covered from the adverse queen, rook, or bishop, by a knight, it is frequently an incongenient relation, which may encourage the enemy to multiply his attacks ; so of a bishop interposing against a rook ; and for the most part of a bishop or rook interposing against the queen, without reflecting a counter-attack. When, however, the assailant has no other than the checking piece, such a confinement of the covering piece, while it shelters the king, involves the interponent in no risk.

10. It must be constantly remembered of the queen, that, in ordinary situations, she must never stand in such a way before the king, as to allow an adverse rook, resting on support, to attack her on the same file, or rank, — or an adverse bishop, on the same diagonal ; because, in this case, should you have no minor piece to interpose, as the king must not be uncovered to a check, you could not avoid

losing her for the rook or bishop. It is awkward to cover the queen against either of these with a knight.

It is also bad to place a rook diagonally before the king, while the adverse bishop of the same diagonal is on the board, and at liberty.

To keep a decisive position, you may dispense with this and similar rules. *See Sect. 24.*

11. Great advantages are often gained by an *ambuscade*; which is the having one piece, a pawn for instance, so placed before another, we will say the queen, that though the adversary, on a cursory view, might seem to be safe; yet by simply playing the piece in front, whose intervention alone keeps him from it, check, single, or double*, will be discovered to his king. *Compare with Sect. 6.*

12. While intent on projects of offence, take care that you are not surprised yourself. Indeed every detail of a stratagem to be practised on the adversary, carries with it a tacit admonition to beware of the like from him; as every caution against a dangerous evolution implies, "look out for an opportunity to practise it."

13. Take care that an adverse pawn does not advance upon two superior pieces, which is called

* A rook and a bishop may be placed so that the adversary's king is in check with neither; and yet by playing that nearest him, he will be in check with both; and so with respect to other pieces.

forking them; knights and rooks are particularly liable to be attacked in this way, the pawns not requiring to be guarded, because the moves of those pieces do not comprehend the moves of the pawn. Thus where there is not a reciprocity in the mode of action between a smaller and a larger piece, the approach of the smaller may be very dangerous.

14. Hence it is, that unremitting vigilance must be exerted throughout the game, to prevent either of the adverse knights from checking the king and queen at the same time; because, as the king can only save himself from the knight by a positive removal, the sacrifice of the involved queen would be inevitable.

15. Nor must the adversary be suffered to direct the insidious power of the knight, on any other two pieces of more importance than himself; as the loss of one of them for the knight, or for nothing, will necessarily follow.

16. When two pieces are attacked in such a way, that one of them at least must be lost; in deciding which to give up, do not think so much on the difference in their worth, which may be more than counterbalanced by other circumstances, as on the particular effects which the capture of this or that is likely to have.

17. Whenever you have advanced pawns so near the adversary's farthest rank, and so well supported, that you can distinctly calculate on reaching it with

one of them when you please, you may be the bolder with your superior pieces; and, where you would be otherwise in doubt which to surrender, the less tenacious of the first in power in preference to another.

18. Unless there should be no other way of saving the king, or no other but what would be attended with a greater disadvantage, never cover him from check by placing a piece in that manner, that a pawn of the adversary, by being advanced a move, could take it; lest the adversary, seizing the opportunity, oblige you to a losing exchange.

19. When one of your party sustains another, the defence may not be complete; and if the adversary can accumulate attacks on the point, you must **PROVIDE** further support;—as many pawns or pieces as he can bring to the assault. Defence is a confined service, and pieces should not be employed on it till wanted; therefore that arrangement which keeps them ready for offence or defence is to be studied, in preference to that which fortifies a post which may never be attacked; through which moves may be lost, along with an opportunity for a decisive blow.

20. In order to have as powerful agents as you can in play, let those that are stationed to guard some other stationary ones, be of no greater force than is necessary.

21. Where two of the adversaries are so circum-

stanced that you can take either, considerations similar to those in the 16th section should influence your decision.

22. Where an adversary is so exposed that you can take him when you please, do not precipitately snatch the prize : but see whether there be not some danger to avert, or advantage to seize in another quarter ; and let the greater object have prior attention. While the piece to be won at leisure remains exposed, perhaps you may prepare some combination, in which your piece displacing that captured, shall act a part ; and thus effect two things at once.

23. Where an adverse pawn has advanced to the square immediately before your king, do not take him, unless some consideration superior to his value impels his removal from the board. An adverse pawn standing isolated before the king, is frequently found a safeguard, because the inoffensive enemy precludes any check from the front. But, as soon as his player would be enabled, at the following move, to support him, and draw any advantage from it, it becomes improper to neglect this exposed partisan, now ready to combine in assailing you, or to become a queen.

24. Whenever you can anticipate, by calculation, that the sacrifice of such and such a piece, though it can yield no immediate requital, will yet lead to such an arrangement as will enable you in the end

to give check-mate, true policy requires the sacrifice, however great; but before you make the surrender, be certain that no veiled resources of the enemy escape your calculation.

25. Never let an over-eagerness of the victory which a superiority may promise, lead you to endanger its forfeiture by giving a stale: on the contrary, while you are preparing check-mate, always leave the adversary either a piece to move, or, at least, two squares for his king.

26. Whenever you have clearly the disadvantage of the game in other respects, and yet happen to be in a position that, by management, may be turned into a stale; as an only resource, endeavour to avail yourself of it. To do this, the following case will serve as a general clue. Your king is close pressed on all sides, and you have only the queen and an inferior piece left in play. Take the first opportunity of playing the inferior piece so, that by its being either blocked up or lost, the king would be in a stale already if you had not the queen.—This done, with the queen give incessant* check to the

* The kings, in the course of play, may happen to be circumstanced so nearly alike, as for the adversary's to be liable to a stale at the same time with yours. This nice point will require the utmost skill in checking, and great caution in taking a station, if you are obliged to suspend checking with the piece which you wish to lose.

adversary, till at length, to avoid a check-mate, he is forced to capture her. Your object will then be attained.

Note.— Sometimes a check-mate will speedily terminate the game; sometimes it will happen that the pieces are nearly, and almost equally played away, without any decision. To the latter case, the seven following sections are exclusively adapted.

27. When the adversary's force is so much diminished, that your king, if in any, is in no immediate danger—and your own force is so much diminished, that you can make no effective attack without him—the necessity and policy of confining the king to defence only, will be superseded.

28. Among other uses to which he may then be devoted,—take every opportunity of putting him in motion, where your doing so will gain or preserve the position*, which it is of such importance to have, that if the contest has been otherwise

* That is, such a relation of your king to the adverse king, or the adverse pieces, as will enable you so to move, or force the adversary so to move, as to give you the victory; or, if his strength be superior, allow you to make a drawn game. The term the *move* has been hitherto employed to express this relation; but the impropriety of that is manifest, when it is considered, that in various situations at the close of the game, a player loses the party by being obliged to move first. To explain this new technical term *position*, by other words, it is the occupation of the *master-square*, or the command of a passage leading to it. See Sect. 31.

equally conducted, your getting the game will depend on that alone.

29. He may then, too, as circumstances vary, be of service, either in protecting some pawns of your own on their passage to queen; or in taking or harassing any adverse pawns, traversing the board with the same design.

30. The close of the general direction (above, page 19,) respecting the *rooks*, is a sufficient intimation that the king may, in this stage of the game, be employed in combination with another piece in giving check to his antagonist.

From the same notice it is to be inferred, that if one party have only a king, and the other in addition to the king have but one man, and that be a knight or a bishop, it must be a drawn game; and therefore that, next to a queen or a rook, it is best for the surplus man to be a pawn, from the possibility of converting him into a piece of the first power. This serves to introduce the following

PARTICULAR CASES.

31. FIRST CASE. *One player has the king at the adversary's king's rook's third square, and a single pawn, three squares from queening, at the same rook's fourth. The other player has the king at the same rook's first house. This last player can*

make a drawn game, by refusing to quit the rook's, which, for his object, is the master square, farther than one remove. Therefore in case the pawn be on the rook's file, the player who is left with a single king, if he cannot take the advancing pawn, has simply to pre-occupy the rook's square to prevent it from queening.

SECOND CASE. But, on any other than a rook's file, the same pieces as far advanced in the same order, would be a certain game for the party with the pawn. *The black king is at the white king's third, a black pawn at the white king's fourth; the white king is at his square. The white king has the move;—*he goes to the right or left; the black king seizes the adverse queen's second or king's bishop's second, either of which is, as to his object, a master square, as he protects the pawn advancing to queen without giving a stale. *The black king in the same situation has the move:* the difference is in the process, not in the event:—the black king moves to the queen's or king's bishop's third; (were his pawn on a knight's file, the direction would not be indifferent; he should take the side of the board*;) the white king moves opposite; the pawn is pushed; the king returns to

* Otherwise the white king will go to the side of the board, at the rook's second square; and if the stronger party, then, push and support his pawn, he will give a stale,—if, instead, he move the king to the bishop's second, and immediately afterwards push the pawn, he will equally give a stale; if,

his square; the pawn reaches the adverse king's second. The king, not in a stale, is compelled to go into a square on the second rank, abandoning to the adverse king the correspondent square, which is a master-square.

MISCELLANEOUS CASES. It is extremely difficult sometimes to pronounce, whether a single remaining pawn can be queened. A player who is uncertain whether he has the position, or the command of a passage to the master-square, need not lose it, if he seize the spirit of the following rules; and a marked attention to the third case, after stated, will simplify the necessary calculations. — *See page 364—368.*

The *unattended king* should advance to intercept the pawn; but whenever the adverse king is at the side of his pawn, he must suspend this object to move opposite the adverse king, on the third square from him, that is, with one between*, or — if he cannot approach precisely as close — opposite the king, or pawn, leaving three squares between. If he can reach the adversary's fourth

instead, he move the king to the bishop's second, and then move him to the knight's third, he is only in his former position, and, to force the adversary, must go to the side of the board.

* If the single king is already in this relation, and is obliged to move, let him go in front of the pawn at the same distance, gaining and keeping the other order as soon as possible, — or, at the bottom of the board, he will lose, as already stated in the last variety of the second case.

square on the same file, the pawn cannot be queened ; because the single king, by retiring before the pawn when it is pushed upon him, and by moving opposite the adverse king as often as he removes to the side of his pawn, will, when forced back to the bottom rank, make a drawn game, or win by a stale. If the single king can reach his fourth square of the file, he has the *position* in the following cases ; if the pawn be not at its place, which ever party first moves : if the pawn be at its place, and its king in front, and it be that party's turn to move ;—the contrary, the defensive party at his fourth square, but obliged to move when the adverse king stands at his third square, in front of the pawn, is a lost game to the single king, unless on a rook's file. And, in short, when the pieces are in this relation, except they are as far advanced as in the second case, where the margin of the board produces a peculiar result, the position is with the player who moved *last*.

It follows that the *king with the pawn* should advance before it, endeavouring to occupy the fourth square of the file ; or, if the pawn have moved, to reach two squares in front ; and he should not move his pawn till obliged, for which a reason will presently be stated. His great preparatory object, is to get such a position as is described in the second case ; and as that is a certain step to victory, so the next described is a certain step to that, or an equivalent.

THIRD CASE. *A pawn at the second square of any file, except the rook's; his king at the fourth of the same file; the adverse king on the same file, at the third square counted from his own side. First, the unattended king moves.* Toward the side of the board directly; the other king obliques forward, a knight's move from his antagonist;—the defensive king, rather than resign the fourth square of the file, moves opposite to the side of the adverse king; the pawn gives check; the king recedes; the other follows on the same rank;—the weaker player further recedes; the pawn one square;—the foiled king cannot prevent the relative position described in the second case, or the first consequence of that position. *Replace the pieces, and let the offensive party first move.* The pawn one square; the king, if he refuses to retrograde, gets into the same situation as when he had the first move. The benefit of not having moved the pawn is evident; because it were unavailing for one king, and a decided disadvantage for the other, to be dislodged; and consuming a move to play the pawn forces the weaker player. Were the pieces in the same relation to each other, but farther along the file, the opening left for the pawn would be the same in its effects. On the possibility of the stronger player's seizing a position similar to this, the calculations for the six centre files will generally turn. To count forward six moves for each king will at most be necessary.

FOURTH CASE. *A black pawn at his king's bishop's second square; the black king at his queen's rook's third square;—the white king at his queen's rook's fourth square.* It is plain, that each king may prevent the other from getting into the fourth square of the pawn's file, which is the master position for either. The black king cannot prevent the white king from reaching the fourth square of the file from his own side; nor, the white king, the black, from reaching the third square from his side, equally bordering on the contested square; whichever first moves will, in six moves, shew that the other has the position. Five moves will bring each into the relation just mentioned. If the black then first move, he must either recede, or move perpetually on the same rank, or push the pawn:—if the white first move, he must resign to the black the position stated in the third case, or one similar.

FIFTH CASE. *A black pawn at his king's bishop's second square; the black king at his queen's rook's second square; the white king at his queen's rook's third square.* The white has the position. Suppose the black player first to move;—His king is carried to the next file; the white king moves opposite to him at the distance of three squares between, if the black king continues on the same rank or retrogrades,—and opposite to him, with one square between, if he advances. Suppose the white king first to move;

—He passages into the next file, neither advancing, nor retrograding, by which his relation to the adverse king and pawn, though collateral, is the same as recommended for the unattended king under "*Miscellaneous Cases.*" He must proceed thus; if the other king should keep his rank; and act as if the other had moved first, should he retrograde or advance. The best course for the other is along the rank toward the pawn, ready to take advantage of a false move on your part.

SIXTH CASE. There is a distinct consideration, the possibility of the pawn's being queened unsupported by his king. *A black pawn at his king's knight's second square; the black king at his queen's rook's second square; — the white king at his queen's rook's second square.* Contrary to the last case, the party moving first has the position. *Suppose the white to move.* If he should go into the rook's third, he would lose the position, with respect to the pawn,—and if into the knight's second, he would lose it with respect to the king,—he therefore goes into the knight's third; and this case will in its consequences resemble the last. *Suppose the black to move.* He is sure of the game, whether he play his king or his pawn;—if he take the knight's third, he is in progress to the position described in the third case.—But it is far better to push the pawn two squares, because it cannot be intercepted.

In calculating whether the pawn may pass to

queen unsupported, the difference between its having moved or not, connected with its party having the move or not, is liable to occasion some mistake. To avoid this, and to simplify calculation, consider it, whether it have the move or not, to be pushed as far as it can the next move; and consider the adverse king, if he have the move, to be played two squares—and if he have not the move, one square, on the way to overtake or intercept the pawn. Let the square where the pawn will stand after these anticipated moves, form in idea the corner of a *quadrangle, bounded, in the direction of the file, by the bottom of the board, and in the direction of the rank, by an equivalent space*. If the king will stand on any part of the quadrangle, the pawn cannot be queened.

SEVENTH CASE. *A black pawn at his king's bishop's second; the black king at his queen's rook's second; the white king at his queen's rook's second.* The stronger player has the move. He should play his king to the knight's third, to keep the position: he would abandon the position by pushing the pawn, which cannot be queened unsupported by its king. At the second move, the black should oblique into the fourth rank.

32. Upon certain contingencies, the adversary may have the king, a bishop, and a pawn, when you have only the king, without being able to beat you: which contingencies are these: If the pawn be on a rook's file—if you can get into the square

at your end of that file—if this square be of a colour different from that on which the bishop moves—all these concurring, it is even possible for you to win by a stale.

33. To conclude; if you would have to expect something more than a mere exemption from defeat, dependent on casualties of position, let this rule, in connection with the others, be attentively regarded. The changes and declensions taking place in the number, value, and situation of the pieces must be noted exactly; and no movement made till the consequences are considered; the board being always contemplated before you take a move, as it will be, when taken. This provident examination protects from false steps and oversights, and enables you to penetrate the adversary's designs, in order to prepare the proper counter-play. Carry your calculations of the future game from one move to two moves, from two to three, and still further, as practice enables you to do it without distraction. Vigilance will almost supply experience; and, with experience, it will prevent you from giving any advantage to the adversary, and from overlooking any which he may give to you.

THE
Laws of Chess.

These are transferred to this place from the second volume of Philidor. The Notes are added by the Author of the
INTRODUCTION,

THE Laws or Constitutions to regulate the Game, are originally established, either to prevent or decide contests; because, by defining what is capable of diversified construction, by determining points which, without explanation, would be uncertain, they prevent dispute. These statutes, founded in reason, countenanced by custom, confirmed by the practice of the best players, and the approbation of illustrious authors, may be reduced to the XVII. following RULES, which the Society or Club of Chess in ENGLAND have adopted for their code.

LAWS OF CHESS.

I.

THE chess-board must be placed in such a manner, that each player may have a white square at his right hand. If a player perceive the board

to be improperly placed, before four moves on each side have been played, he may insist on recommencing the game.

II.

He that gives a piece is supposed to have the move, unless it be agreed otherwise. In games without odds, lots must be cast for the move, which afterwards becomes alternate.

III.

If a pawn or piece have been forgotten at the beginning of the game, it will be in the adversary's choice, either to begin the game afresh, or to proceed, permitting the piece forgotten to be set in its place.

IV.

If it be agreed to give the advantage of a piece, or a pawn, and it have been forgotten at the beginning of a game, it will be left to the choice of him who has suffered by such a mistake, to proceed, or to recommence.

V.

A piece once touched must be played, unless it be said, in touching it, *J'adoube* : but if a piece be displaced or overturned by accident, the player in whose set it is, will be allowed to restore it to its place.

VI.

If you touch one of your adversary's pieces without saying *J'adoube*, he has a right to oblige you

to take it; and in case you touch a piece not prizeable, you, who have touched it, must play your king if you can.

VII.

When one has dismissed a piece from his hand, he cannot take it again to play it to another place; but so long as he keeps his hold of it, he is at liberty to play it where he pleases.

VIII.

A player making a false move, must play his king, as in rule VI.: but no false move can be recalled after the adversary's succeeding move; so if the irregular move be not revoked in time, the position taken must remain as if it had been just.

IX.

Every pawn which has reached the eighth or last square of the chess-board, is entitled to make a queen, or any other piece that shall be thought proper; and this, *even when all the pieces remain on the chess-board**.

X.

Any pawn has the privilege of advancing two

* So much of this rule as violates the uniform order of the set, was afterwards rescinded by Philidor. Where two antagonists can agree, that any rule is unreasonable, or inconvenient, they may reject or qualify it, in respect to their own play: With regard to the desirable object of a general concurrence, the experienced reader is invited to consult the APPENDIX, art. *Supernumerary Queens*.

squares at its first move: but, in this case, it may, in passing, be taken by any pawn which might have taken it if it had been pushed but one *move**.

XI.

The king when he castles, cannot in his flight exceed two squares, that is, the rook with which he castles must take the square next to the original square of the king; and the latter, leaping over, must be posted close on the other side of the rook†.

XII.

The king cannot castle when in check, nor after having been moved, nor if in passing he be exposed to a check, nor with a rook which has been removed from its place: and he that castles when he should not, must play his rook touched, or his king, at his own choice.

XIII.

If a player give check without warning, the adversary will not be bound to ward it off; and he

* One *square* would be more correct: but the language of this tenth rule is retained verbatim; because the reasoning on which the rule rests, may partly depend on this mode of speaking.—EDITOR.

† The old way of castling in several countries, and it still subsists in some, was to leave to the player's disposal, all the interval between the king and the rook, along with the squares first assigned them. But the above is the established rule in Great Britain, France, and Holland.

may consequently play as if such check did not exist: but if the former in playing the next move, were to say *Check*, each must then retract his last move, as being false, and he that is under check is to obviate it in the prescribed form.

XIV.

If the adversary warn you of a check, without however giving it, and you in consequence touch, or move, either your king, or any other piece, you will then be allowed to retract, so long as your adversary has not completed his next move.

XV.

If any one touch a piece which he cannot play without exposing his king to check, he must then play his king; and if his king cannot be played, the mistake entails no penalty.

XVI.

When one has nothing else to play, and his king being out of check, cannot stir without coming to a check, then the game is stale-mate. In England, he, whose king is stale-mate, wins the game*; but

* The good sense, for which the English nation have credit, is conspicuous in this rule: the player giving the *stale-mate*, has put the adversary into a position DIRECTLY THE REVERSE of *check-mate*. Mr. Sarrat, nevertheless, wishes to import the neutralizing law, which makes a stale-mate a drawn game. As an unanswerable objection to the British principle, he says, that if it be established, every player might have a two-fold

in France, and several other countries, the stale-mate is a drawn game.

XVII.

At all conclusions of parties, when a player seems not to know how to give the difficult mates, as that of a knight and a bishop against the king, that of a rook and a bishop against a rook, &c. at the adversary's request, fifty moves on each side must be appointed for the end of the game: these being accomplished without a mate, it will be a drawn game.

object in view, "that of check-mating his adversary, or that of compelling his adversary to stale-mate him." But, according to his own rule, in a few *situations* which he has mixed with some masterly ones adopted by him, the player may have a threefold object in view: 1. To CHECK-MATE THE ADVERSARY; 2. Having failed with loss, to GET INTO A STALE; 3. Foiled in this, too, to GIVE A STALE. It is extending indulgence to an unskilful or inadvertent mode of approach, to make it indifferent to the player which of the two last happens; and it is encouraging that party who CAN avoid it, to produce that relation of the adverse pieces, which is an opprobrium to the board. Conceive the white king to be at the adverse rook's square, a white pawn at the same rook's second; the black king at his bishop's square: the white has to move. The black king might have avoided giving such a stale-mate; shall we grant him indemnity for marring the game?

CHAPTER III.

Progressive Essays.

WHOEVER has marked the experiments of a pupil in Chess, must have observed a propensity to a variety of moves, which, while appearing to open a field teeming with advantage, lead to disastrous results. Some of these are interspersed in the following examples, and their adverse consequences traced to their source. But, although the object of making these games serviceable to the learner is chiefly regarded in their composition, they contain, it is hoped, some things which the proficient may find novel and well founded.

Let us now attend the pupil at the board, and conduct him through such evolutions as may fit him to appreciate and enjoy the enterprise and spirit of CUNNINGHAM, the brilliant promptness at resource of SALVIO, and the comprehension and foresight of PHILIDOR.

First Essay.

1.

W. KING's pawn 2 squares. (*a*)

B. The same.

2.

W. K. bishop to the Q. bishop's 4th. (*b*)B. Q. b. pawn 1 square. (*c*)

3.

W. Q. pawn 2 squares.

B. The pawn takes the pawn.

4.

W. The queen takes the pawn.

(*a*) To place the pawns in the centre, and gain room for the action of the pieces, so as not to expose the king, should be the first pursuit. This way of opening, adopted oftener than any other, consults these different intentions.

(*b*) The queen's pawn should not be moved a square, to support the king's pawn, without necessity, for two reasons. You obstruct your bishop by it, and if the adversary afterwards oblige you to urge it another square, you lose a move, as using two efforts for what may be done at once. It is proper, therefore, in regular parties, to bring out at this stage either the king's bishop, or king's knight, and to keep the queen's pawn in reserve.

(*c*) The adversary moves this, as a prelude to changing his queen's pawn with your king's pawn, in order to have two pawns in the centre. Philidor [*Analysis*, Second Party] is followed in counteracting this design, till a deviation, in the fourth move of the Black, requires the course of attack, in the rest of this example, to be entirely changed.

Error in the Defence.

4. ————— Q. kn. pawn 2 sq. (d)
5. K. bishop to QK3. Q. b. pawn 1 sq. (e)
6. Bishop takes K. b. p. King takes bishop.
chg. (f)
7. Queen to *adv.* Q4. King to his square.
chg. (g)
8. Queen takes rook. Q. knight to QB3. (h)
9. Q. r. pawn 2 sq. (i) Queen gives check. (k)

(d) This impatient transition from defence to attack promises speedy trophies, and yet conducts to failure. The advance of the knight's pawn is seldom beneficial at the beginning of the game; and it should be followed by a preparation to guard the rook. When the *diagonal is thus opened*, it appears, from comparing the King's and Queen's Gambits, that the rook cannot be so well secured on the queen's side as the king's. The proper countermove may be seen in Philidor's *Third Regular Party*.

(e) Pursuing a course of annoyance begun too hastily.

(f) You might have offered check-mate, with your queen at his queen's 4th, but then he would have pushed his Q. b. pawn upon your bishop. You would have obtained, what you will now obtain, a rook and a pawn for a bishop,—with this difference, that his king would have retained the privilege of castling, and, with it, facilities to attack your queen, which are now abridged.

(g) This is a good example of a *divergent check*.

(h) He designs to force your queen, and it will require unremitting address to extricate her.

(i) You propose, by this, to establish a communication between your queen and rook.

(k) He gains a move by the check, and the ambush on the

10. Q. KNIGHT INTER- K. knight to K2.

POSES AT B3. (l)

11. Bishop to *adv.* Kx4. King to Q.*

12. K. KNIGHT TO KB3†. K. r. pawn 1 sq.

13. Bishop takes knight. Bishop takes bishop.

14. Castles on K. side. Q. kn. pawn to *adv.* 4.

15. Q. kn. to *adv.* kn. 4. Rook to Kb.

16. K. rook to Q. Queen to kn't's. 3d. (m)

17. K. knight to Q2. Q. b. pawn 1 sq.

18. K. knight takes pawn. Queen takes p. *chg.*

19. King to R. ~~Queen to her~~ B4. (n)

rook prevents you from taking the pawn. In variation, No. 3, *he plays the Q. kn. pawn*, instead of checking, and equally fails:

(l) If the *Q. bishop's pawn covers*, the game is won with difficulty, and only by the sacrifice of a piece; and the most cautious player may lose it, unless he be conversant with the resources of every successive situation.

* In variation, No. 2, *the king to the bishop's 2d.* by which the black loses sooner.

† Should you castle now,—to succeed in liberating the queen, you must lose a rook for a bishop, and the ultimate advantage is only that of a pawn. Although your queen is longer confined, by thus getting out the pieces, and castling on the king's side, yet if you avoid any error in passing through the intricacies which may arise about the 20th move, you retain the difference between a rook and bishop, with the pawn already gained, and win expeditiously.

(m) To prevent the adverse queen from taking the knight.

(n) She might attack the K. knight, by going to your king's 2d. She would defend her own knight; because, were your queen to take the latter apparently exposed, the black rook by a check would force away that white rook which has a masked

20. Q. kn. pawn 1 sq. Q. r. pawn 1 sq.
 21. Q. knight to *adv.* Q3. Bishop takes knight.
 22. Knight takes bishop. King to QB2.
 23. Knight takes bishop. Rook takes knight.
 24. Queen takes pawn. Rook to QK.
 25. K. rook to *adv.* Q4. Queen to *adv.* K3. *(like 28th?)*
 26. Queen to 3. Queen takes queen.
 27. Pawn takes queen. Q. pawn 1 sq.
 28. Q. file p. to 4. Knight to K2.
 29. K. rook to *adv.* KR4. King to QB3.
 30. Q. r. pawn to *adv.* 4. Rook to QR.
 31. Q. r. pawn to *adv.* 3. King to QK3.
 32. K. rook to *adv.* QR4. Knight to QB3.
 33. K. rook to QR4. King to QK4.
 34. K. pawn to *adv.* 4. Q. pawn 1 sq.
 35. Q. r. pawn 1 sq. Knight takes Q. file p.
 36. K. rook to *adv.* QR4, King to QB3.

chg.

37. K. rook to *adv.* QR3. King to QK2.

chg.

38. K. rook to *adv.* Q3. Knight takes Q. kn. p. (o)

attack. You should then omit the 20th move, and play as at the present 21st and 22d moves, moving, however, the K. knight first. Then

22. Knt. to *adv.* knt. 4th, *chg.* King returns to Q.
 23. Knight takes Q. r. pawn. Knight takes knight.
 24. Queen takes knight. Queen to R3.

She is compelled, by the incommodious situation of her king, to offer this exchange.

(e) If he take your Q. r. pawn, check with the K. rook, by which you will gain his rook for the pawn.

39. Q. rook to QK. Knight to QB4. (*p*)
 40. Q. rook takes p. *chg.* King takes pawn.
 41. K. rook takes pawn. Knight to his 2d.
 42. K. rook to *adv.* Q2.
 And easily wins.

No. II.

Variation on the Eleventh Move of the Black.

11. ————— King to B2.
 12. K. knight to B3. Q. bishop to B3.
 13. Castles with K. rook. Q. kn. pawn 1 sq.
 14. Q. knight to *adv.* 4. Bishop takes knight.
 15. Pawn takes bishop. Queen takes pawn.
 16. Bishop takes knight. King takes bishop.
 17. Queen to *adv.* QB. K. kn. pawn 1 sq.
 18. K. rook to Q. Q. pawn 1 sq.
 19. K. kn. to *adv.* KK4. Q. knight to Q.
 20. K. rook takes pawn. King takes rook.
 21. Rook to Q, *chg.* King to his 4th.
 22. Rook to *adv.* Q4, *chg.* King to B3.
 23. Queen takes kn., *chg.* King to kn. 2d.
 24. Rook to *adv.* Q2, *chg.* Queen takes rook.
 25. Queen takes qu. *chg.* King to B3.
 26. Kn. to *adv.* B2, *chg.* King to kn. 2d.
 27. Knight takes rook. King takes ~~rook~~ knight.

(*p*) If his rook take your pawn, you check with K. rook, and exchange before you take his knight; otherwise his rook will give mate.

28. Queen to *adv.* KB2. Bishop to KR3.

29. K. pawn to *adv.* 4.

When this pawn be within a move of becoming a rook, the queen should check at adverse K. bishop's square. Or, should the black bishop previously go to the K. knight's 2d, the queen will mate in two moves.

No. III.

Played from Leader.

- | | |
|-----------------------------------|----------------------------------|
| 9. ————— | Q. kn. pawn to <i>adv.</i> 4.(a) |
| 10. Q. bishop to KB4. | K. knight to R3. (b) |
| 11. K. knight to B3. | K. knight to B2. |
| 12. Q. knight to Q2. | K. r. pawn 1 sq. |
| 13. K. r. pawn 2 sq. | King to 2. |
| 14. Q. knight to B4. | King to 3. |
| 15. Castles with Q. rook. | K. kn. pawn 1 sq. |
| 16. K. kn. pawn 2 sq. | K. bishop to kn. 2. |
| 17. K. kn. pawn 1 sq. | K. r. pawn 1 sq. |
| 18. Q. rook to Q2. | Queen to K2. |
| 19. Q. knight to <i>adv.</i> QR4. | Q. bishop to QR3. |

(a) To prevent the rook's file from being opened by changing with the white pawn.

(b) It is in general a bad exchange which leaves a double isolated pawn on the rook's file: but he allows this, as an inducement to draw off your bishop, which prevents his queen from occupying her bishop's 2d. In No. 4, he plays *K. kn. pawn 2 squares.*

20. Q. knight takes knt. Rook takes queen.
 21. Knight takes queen. King takes knight.
 22. K. rook to Q.

No. IV.

Played from No. 3.

10. ————— K. kn. pawn 2 sq.
 11. Bishop takes pawn. Queen takes bishop.
 12. Queen takes bp. *chg.* King to 2. (a)
 13. K. knight to K2. Queen takes pawn.
 14. K. knight to 3. K. knight to Kb3.
 15. Q. knight to Q2. K. bishop to Kk2.
 16. Queen to *adv.* QB2. K. bishop to Kk3. (b)
 17. Castles. Bishop takes knight.
 18. Q. rook takes bp. Rook to Q.
 19. K. b. pawn 2 sq. Queen to *adv.* Kk3.
 20. K. rook to Q. Queen to *adv.* Kk4.
 21. Knight *gives check.* King to B.
 22. Queen takes knight. Pawn takes queen.
 23. Rook takes r. *chg.* Knight interposes.
 24. Knight to *adv.* Q3. Queen takes pawn, *chg.*
 25. King to Qk. Queen takes K. r. pawn.
 26. K. rook *checks.* King to knt's. 2d.
 27. Knt. takes knt. *chg.* King to R3.
 28. Q. rook *checks.*

White, by repeated checks, forces the queen.

(a) In No. 5. Q. knight interposes.

(b) In Sub-variation, K. knight to *adv.* 4.

Sub-variation.

16. ————— K. knight to *adv.* 4.
 17. Castles. K. knight takes K. b. p.
 18. Q. rook to KK. Queen to *adv.* KR3.
 19. K. knt. gives *check*.
-

No. V.

Played from No. 4.

12. ————— Knight interposes.
 13. K. knight to K2. Queen takes pawn.
 14. K. knight to 3. Q. pawn 1 sq.
 15. Q. knight to Q2. K. knight to K2.
 16. Queen to *adv.* QB2. K. knight to QB3.
 17. Castles with Q. rook Queen takes K. b. pawn.
 18. Q. kn. to ~~*adv.*~~ QB4.
 Will win easily.
-

Second Essay.

THE BLACK MOVING FIRST.

1.

B. King's pawn 2 squares.

W. The same.

2.

B. K. bishop to Q. bishop's 4th.

W. The same.

Error in the Attack.

3. Queen to *adv.* K_R4. (a) Queen to K2. (b)

(a) This and the consequent movements of the Black are not proposed for imitation : but as the course to be pursued by one player depends in a great measure on that pursued by the other, — this example is given, that the pupil might not be surprised into a defeat, or uncompensated loss, if an opponent should adopt this—a fundamental step influencing the aspect of the game materially.

(b) She thus prevents the adversary, as well from taking the king's, as from taking the bishop's pawn.

The reader will perceive, that, had the second player omitted to guard the K. bishop's second square, the game might have been decided in four moves, which is the earliest termination it can well be made to receive, and is called the *Scholar's Mate*. The game may indeed be finished by the second move of the second player; but there requires so much fatuity to permit this, that it has the name of the *Fool's Mate*. Thus :

Error in Opening.

1. K. b. pawn 1 square. K. pawn 2 squares.

2. K. kn. pawn 2 squares. Queen gives *checkmate*.

4. K. knight to B3. (c) Q. pawn 1 sq.
5. K. kn. to *adv.* kn. 4. (d) K. knight to B3. †
6. Bp. takes pawn, *chg.** King to Q.
7. Queen to KR4. K. rook to KB.
8. K. bp. returns to QB4. K. knight takes pawn.
9. K. knight to *adv.* KB2, K. rook takes knight.
chg.
10. Queen takes knight. K. bp. takes pawn, *chg.*
11. King to Q. K. rook to *adv.* KB4.
12. Queen takes r. pawn. Q. b. pawn 1 sq. (e)
13. K. kn. pawn 1 sq. K. rook returns to KB.
14. K. bishop to K2. Q. bishop to KB4.
15. Queen to her KR4. Queen takes queen.
16. Pawn takes queen. Bishop takes pawn.

Has gained a pawn, and a winning situation. If both parties be properly played, the relative advantage of the white, at the sixteenth move, will not be greater; although by depressing the play of the black, the queen is forced, or check-mate given, at an early stage; in some illusory examples constructed to have a false brilliancy.

(c) He brings two pieces to bear upon your K. pawn.

(d) He brings three pieces to bear upon your K. b. pawn.

* The queen may take; and the game will not be sooner lost.

(e) If your rook take the bishop, his queen will obtain the rook by a check.

† *See the back game.*

No. II.

Error in Defence, more than counterpoising Error in Attack.

5. ————— K. knight pawn 1 sq. (a)
6. Bp. takes p. *chg.* (b) Queen takes bishop.
7. Knight takes queen. Pawn takes queen.
8. Kn. takes the rook. (c) K. knight to B3. (d)

(a) PHILIDOR says [Back-game to Fifth Regular Party] that the king's knight *may* be moved here. It will appear that it *ought*. Compare the result of this process with principal game.

(b) If the black adopt this alternative, PHILIDOR's direction is, to take with the queen, and you will gain a piece: but there leaves the position, as if victory were easy. It is fair to conclude, that, calculating on gaining a piece, he did not weigh other circumstances, nor pursue the experiment sufficiently. This alternative is far better than *retreating with the queen*.

(c) Let us review the board, and balance the forces. Reckoning his knight as lost, you have no advantage. Against the value of his knight and bishop, set down the value of your rook and pawn, according to the *Scale of Powers*. The queens may be paired off:

Black has lost— <i>bishop</i> , $3\frac{1}{2}$	White has lost— <i>rook</i> , $5\frac{1}{2}$
And will lose— <i>knight</i> , 3	<i>pawn</i> , 1
<hr/>	<hr/>
$6\frac{1}{2}$	$6\frac{1}{2}$

It appears that the gain of a piece is merely nominal. As you have a pawn doubled in the worst manner, and must lose some moves to take his knight, perhaps no play could substantiate any superiority of situation on your part.

(d) If you were to proceed to take his knight with your king, the latter would get into an embarrassed situation,—by the

- | | |
|--------------------------|----------------------|
| 9. Q. pawn 1 sq. | Q. bishop to K3. (e) |
| 10. K. rook to KB. (f) | Q. knight to Q2. (g) |
| 11. K. b. pawn 2 sq. | Pawn takes pawn. (h) |
| 12. Bishop takes pawn. | King to 2. (i) |
| 13. Q. b. pawn 1 sq. | Rook takes knight. |
| 14. Q. pawn 1 sq. | K. bishop to QK3. |
| 15. Bishop to adv. KK4. | K. r. pawn 1 sq. |
| 16. Bishop to KB4. (k) | Rook to KB. |
| 17. Q. knt. to Q2. | King to his sq. (l) |
| 18. K. r. pawn 1 sq. (m) | Q. b. pawn 2 sq. (n) |

adversary's moving his queen's knight's pawn 1 square, seating his bishop on the great diagonal, and then moving his king's bishop's pawn two squares.

(e) Were your knight to attack his rook's pawn, or rook, you would lose moves, or have the knight forced.

(f) Had he castled, his bishop's pawn, which is to make an opening, could not have moved.

(g) Your pieces are played out to prevent the knight's escape, should his rook's action open on the bishop's file.

(h) Had you suffered him, either to take with his pawn, or to push it on your bishop, the danger of his approaches would have been greater.

(i) Had you castled, he would have attacked your knight with his bishop; — the consequence would be, that you could not take his knight without surrendering your own.

(k) His object is not to exchange, but to gain a piece.

(l) To frustrate his design of obtaining your knight by accumulated attacks; you withdraw your king: but nothing will retrieve the game. In Variation, No. 3, Q. b. pawn 2 squares.

(m) To prevent your knight from entering his game.

(n) This necessarily either breaks his pawns, or causes them to be advanced in less tactical order.

- | | |
|----------------------------------|--------------------------------|
| 19. Q. pawn to <i>adv.</i> 4. | Q. bishop to K K . |
| 20. Castles. | Q. bishop to K R 2. |
| 21. Q. rook to K. | K. knt. to his sq. (o) |
| 22. Rook takes rook. | Knight takes rook. |
| 23. Knight to Q B 4. | K. bishop to Q B 2. |
| 24. K. pawn 1 sq. | Pawn takes pawn. |
| 25. Knight takes pawn. | Bishop takes knight. |
| 26. Rook takes bishop, | King to B2. |
| and <i>chks.</i> | |
| 27. Rook takes pawn. | K. knt. to B3. |
| 28. Bishop takes knight. | King takes bishop. |
| 29. Rook takes pawn, <i>chg.</i> | King to his 2d. (p) |
| 30. Q. b. pawn 1 sq. (q) | Bishop to <i>adv.</i> K4. |
| 31. K. kn. pawn 2 sq. | Q. kn. pawn 2 sq. |
| 32. Q. pawn <i>gives chk.</i> | King to Q2. |
| 33. Pawn takes pawn. | Knight to K3. |
| 34. K. r. pawn 1 sq. | King takes pawn. |
| 35. K. kn. pawn 1 sq. | King to his 2d. |
| 36. K. kn. pawn 1 sq. | King to B. |
| 37. K. r. pawn 1 sq. | King to knt's. 2d. |
| 38. Rook <i>gives chk.</i> | King to B3. |
| 39. Rook takes pawn. | King to knt's. 4th. |

(o) You had better remove the knight to an incommodious seat, than let two pieces be occupied merely to guard him.

(p) Had you moved your king to his fourth, he would have pushed his pawn — resigned his rook for the bishop, to draw away the knight — and made a queen.

(q) It were improper to push his most advanced pawn; he therefore supports him, that you might not gain a pawn by playing at double points with your bishop.

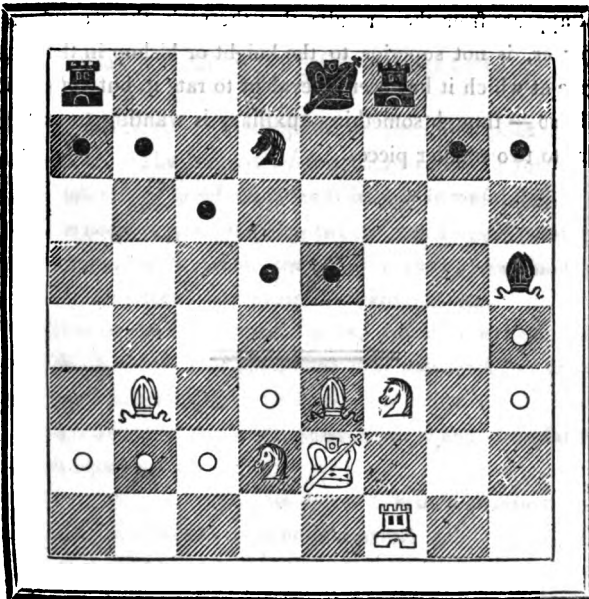
40. K. kn. pawn 1 sq. (r) Bishop to K_R2.
 41. Rook to *adv.* K2. King to B3.
 42. Rook to *adv.* Q2. Knight takes pawn.
 43. K. r. pawn 1 sq. White must resign either the
 bishop or the knight.

(r) Black could win, by pushing his pawn on the queen's side :
 but it may tend to improvement to play as if he had *those only*
 on the king's side.

No. III.

Played from No. 2.

POSITION OF THE PIECES.



17. ————— Q. b. pawn 2 sq. (a)
 18. K. pawn to *adv.* 4. (b) Q. pawn takes pawn.
 19. Pawn takes K. file p. Knight takes pawn.
 20. Knight to his K4. Q. knight to Q2.
 21. Castles. Bishop takes pawn.
 22. Knight takes knight. Knight takes knight.
 23. Rook takes knight. Rook takes rook.
 24. K. rook to KB.

(a) As the king does not retire from the ambuscaded check, the adversary can win a piece.

(b) He before pushed his queen's pawn upon your bishop; his play changes with yours: nothing is to be done by routine.

It appears from these results, that the rook, the second piece in power, is not superior to the knight or bishop in the slight degree at which it has been prevalent to rate it, but very materially so — though something auxiliary is wanting to make it equal to two smaller pieces.

Third Essay

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

Error in the Defence.

- | | |
|-------------------------|-----------------------|
| 2. ————— | Q. knight to B3. (a) |
| 3. Q. b. pawn 1 sq. | K. r. pawn 1 sq. (b) |
| 4. Q. r. pawn 1 sq. (c) | K. kn. pawn 1 sq. (d) |
| 5. Q. pawn 2 sq. | Pawn takes pawn. |
| 6. Pawn takes pawn. | K. bishop to kn. 2. |
| 7. K. knight to B3. | Q. pawn 1 sq. |
| 8. K. r. pawn 1 sq. (e) | Q. bishop to Q2. (f) |

(a) To attack your queen's pawn, or your bishop, as the play may require. The defence by this counter-move is inefficient: but the inferiority to which it leads is slow in unfolding.

(b) He permits you to place two pawns in the centre, proposing afterwards to break them. His rook's pawn moves to keep off your queen's bishop from his knight's 4th.

(c) Now to push the queen's pawn, would be wrong. *Vide* Variation, No. 2. This move should be first made, to prevent his bishop from checking.

(d) In Variation, No. 4, Q. pawn 1 sq. which also fails to make an equal game.

(e) Were you to suffer his queen's bishop to attack your knight, his game would be much stronger.

(f) That his Q. knight may attack your K. bishop, without being lost by a check from your queen.

- | | |
|---------------------------------------|-----------------------------------|
| 9. Q. knight to B3. (<i>g</i>) | K. knight to K2. |
| 10. Q. bp. to his K. 3d. (<i>h</i>) | Castles. |
| 11. Queen to her 2d. | King to R2. |
| 12. Castles with Q. r. (<i>i</i>) | Q. knight to R4. |
| 13. K. bishop to R2. | Q. kn. pawn 1 sq. |
| 14. K. rook to its 2d. | Q. b. pawn 1 sq. |
| 15. K. r. pawn 1 sq. | Q. bishop to K3. |
| 16. King to QK. (<i>k</i>) | Bishop takes bishop. |
| 17. King takes bishop. | Q. knt. to <i>adv.</i> QB4. |
| 18. Queen to 3. | Knight takes bishop. (<i>l</i>) |
| 19. Pawn takes knt. (<i>m</i>) | Q. pawn 1 sq. |
| 20. K. pawn to <i>adv.</i> 4. | K. b. pawn 1 sq. |
| 21. Pawn takes pawn. | Bishop takes pawn. |
| 22. K. knt. <i>gives check.</i> | Pawn takes knight. |

(*g*) The adverse queen cannot go to her king's 2d, without being embarrassed by this knight.

(*h*) Were you to play *queen to knight's 3d*, attacking two pawns, he would offer you the less valuable, which you could not take without losing one in the centre. *Vide Variation, No. 3.*

(*i*) Though your pieces are well advanced on your own section, they cannot at present enter his game with advantage. You castle on this side, to carry a greater force against his king.

(*k*) This seems the best of several alternatives. Were you to push the queen's knight's pawn 2 squares, it had assisted the adversary to make an opening on your king. And had you taken his bishop, his pawns would have united in the centre.

(*l*) This removal is a considerable relief to him.

(*m*) You choose to double the pawn rather than reprise with the queen; because he can take off your K. pawn by pushing that of his K. bishop: now you have one in reserve on the file.

23. Pawn takes p. *discg.* King to knight's 2d.
chk.

24. Pawn takes bp. *chg.* King takes pawn. (n)

25. K. file pawn 1 sq. Pawn takes pawn.

26. Queen takes pawn. King to b2.

27. K. rook to *adv.* 2, *chg.* King to his sq.

28. Q. rook to K. K. rook to b2.

29. Q. takes K. b. pawn.

The 24th counter-move appears to have precipitated the loss of the game: but if any other move be tried, it will be found that it was then irretrievable.

No. II.

Played from Leader.

Error in Attack.

4. Queen's pawn 2 sq. Pawn takes pawn.

5. Pawn takes pawn. K. bishop *gives check.*

6. Q. bp. interposes. (a) Queen to K2.

You cannot prevent the loss of a pawn.

(n) The king takes, to endeavour to get across to the queen's side, his defences on this being destroyed.

(a) When attacked in a similar way with this, you should generally interpose the bishop, not the knight. Here the position is bad either way.

No. III.

*Played from Leader.**Error in Attack.*

10. Queen to her knt. 3d. King castles.
11. Qu. takes Q. kn. p. Q. rook to kn. sq. (a)
12. Queen to *adv.* QR3. Q. rook to QK3.
13. Queen to R4. Knight takes pawn.
14. Queen to her sq. Knight takes knt., *chg.*
15. Queen takes knight. Q. bishop to K3.

No. IV.

Played from Leader.

4. _____ Q. pawn 1 sq.
5. Q. pawn 2 sq. Pawn takes pawn.
6. Pawn takes pawn. Queen to K2.
7. Q. knight to QB3. Q. bishop to KB4.
8. K. b. pawn 1 sq. Castles.
9. Q. knight to *adv.* Q4. Queen to K.
10. K. knight to K2. Q. bishop to KR2.
11. Castles. K. kn. pawn 2 sq.

The fourth move of the Black in this variation, like that in the game, enables him to break the white centre pawns at discretion, but will not exempt him from defeat. The white by pushing his pawns on the left wing, supported by pieces, will have an attack on the adverse king, which, skilfully conducted, will decide the contest before the second player, whose position is confined, can effect a similar opening.

(a) He must not at present take your queen's pawn, because, by exchanging knights, you would force him to abandon his king's rook's pawn.

SCALE OF POWERS.

The introductory chapter classes the pieces in the order of their relative values : but nothing is there added of the ratio in value which two or three inferior pieces bear to a superior, or two superior ; as the introduction of minute discriminations, before the attainment of some practical knowledge, might have perplexed the reader. Position frequently avails more than Comparative Force. But where the game has proceeded equally as to position, the propriety of accepting or declining an exchange, depends on a balance of the value of the pieces. The following result of careful calculation is therefore presented, as a contribution toward forming an accurate scale for mixed exchanges.

The pawn . . .	1;
knight . .	3,05 or neglecting minutia 3.
bishop . .	3,5 3½
rook . . .	5,48 5½
queen . .	9,94 10.

Speaking independently of position, the values of the pieces are to each other in this proportion, which is the proportion of their powers. The pawn has besides, in its capacity of promotion, a dormant value, which is considered in the seventh title. The nature of the game puts the king's value above competition.

This theoretical calculation seems to agree with the PRACTICAL BALANCE OF POWERS at the end of this SCALE, derived from PHILIDOR and LOLLI; and may assist to measure the force of many combinations not to be found there. The scale is deduced from the following general properties.

I. Range of Action, with the Board open;

OR,

ELEMENTARY SCALE.

Assuming that in play a piece will occupy, by turns, every square within its range of transit, its rays of action extend thus :

The pawn to 2 squares on any one of the six centre files ;
and, on either of the rooks', to 1.

The knight 5,25.

bishop 8,75.

rook 14.

queen 22,75.

In order to estimate some farther properties of the exchangeable pieces, it is necessary to state, that the king's move extends to 6,5625 squares.

The *square on which a piece stands* is not reckoned among those it commands ; because that is the point of weakness, the vulnerable part. Of any piece attacked the position is tenable only when it can be supported or covered ; the assailed cannot remain on the battered square by its own force ;

and whenever it can rest secure without retreating, something auxiliary protects it.

Adding to the pawn, for its capacity of promotion, a small progressive value according to its place on an open file, and some fractions for the properties in titles VI. VII. and VIII. raising its aggregate value to 2,75; and adding to the knight, for its vaulting motion, about 3, making its whole force 8,25; — the above sums would be true measures of the powers of the pieces, did victory at this game depend, as at Draughts, on merely *capturing all the adverse set*, without any regard to the mutual inviolability of the two kings, and the fine mechanism of check and check-mate. But, as Chess is constituted, the proportions which come out by taking the medium extent of each piece's range, do not embrace all the relations which occur in play, nor all the faculties which have an influence in deciding the contest, and as a final measure of power would be fallacious. The above tablet, shewing the *Open Range of Action*, is therefore only serviceable as the basis of an operose calculation, extending to other relations and faculties. The reader who is satisfied with the result already presented to him need not trace the steps of this complicate inquiry.

Perhaps I may hereafter discover a simpler path to the conclusion. Meanwhile, as the investigation now proceeds, many practical points are elicited,

which are either maxims, or principles on which maxims may be founded. Each of these I have distinguished by an index and an inverted paragraph, in order that the reader who does not enter into the grounds of the theory, may, by glancing over the discussion, collect them if he think proper.

II. *Liability to Obstruction.*

On the basis in the last title might be calculated, with satisfactory exactness, the quantity of force growing out of the peculiar move of every piece — were it not that DEDUCTIONS must be made, chiefly from the full power of the stronger classes, on account of *obstacles promiscuously intervening between the point of station and the extremity of the piece's range*. At first, fourteen exchangeable pieces, the total of whose force is nearly treble the capacity of the field*, are kept from instant collision by the intervention of a double row of pawns. The change from a crowded to an open field unfolds differently in different games.

The pieces most affected by obstacles to free motion, are the queen, the rook, and the bishop. All these classes belong to one genus; — *their step is bounded only by the board*. As far as the interspersion of comrades or foes prevents a piece of this kind from acting as in an open field, its comparative superiority is diminished *in relation to*

* See title IX. 1st Consolidated Scale.

pieces which having a shorter range are less affected by obstructions, and is peculiarly diminished in relation to the knight. And it is chiefly to give the VAULTING MOTION of the knight as much influence in the calculation as it has on the board, that an allowance for obstruction is deducted from the full power of the other classes.

But before any deduction is made, the computation must have respect to the *thinnings* by exchange which precede decision in a well-played party; the grounds of DEDUCTION must be brought lower by subtracting a few pieces supposed to be captured. If this subtraction do not go far enough, the Knight will have too high a value for common application; and if it be excessive, too small a value. Taken from the middle part of the advancing game, the same standard will apply to earlier and to later stages without sensible error.

Out of the double set, assuming *six pieces* and *eight pawns* to have been taken off by exchange,—or, in other words, leaving to each King FOUR EXCHANGEABLE PIECES, together with FOUR PAWNS,—a common basis is laid for calculating the average of impediment to each agent remaining.

¶ 1°. Pieces may be obstructed by their own set as well as by enemies: and this no player can prevent entirely, or attempt to prevent generally, unless he absurdly attack without a particular object; and if he direct a combination on a specific point, should the adversary obviate it, one of his

pieces may become an obstacle to another without any change of position, merely from the necessity of a change of plan. Thus, the Queen will stand commodiously before the Bishop, in preparing to attack the King, better supported than supporting; but if the adversary, in fortifying his King so that no impression can be made, should leave a small piece supported by a small piece *en prise* with the Queen, this powerful assailant becomes an obstacle to the Bishop; for were the latter in front, supported instead of supporting, a piece might be won. 2°. As the player, unable to prevent the occurrence of impediment from his own pieces, can only avoid planting unnecessary obstructions to the agents first wanted; so, having greater and more practicable objects than to confine the adverse set generally, he can only block the most important avenues leading into his own section, or endeavour to intercept the escape of a hostile piece advanced incautiously. ¶

The proficient may be considered to decrease the effect of a tendency in his pieces to mutual obstruction *one half*; and to *add an entire ratio* to the degree of obstruction, at least as to important points, which the accidental distribution of his forces would present to the counter-set,—but to intercept the action or transit of an enemy, a piece must be supported*, so that virtually *two interpo-*

* The exception, that an unsupported piece may stop the transit of a pawn, modifies the account in its place.

nents are employed, which, counterpoising the duplication just admitted, brings back the ratio to its casual amount. The sum of pieces remaining, is taken at *Five Pieces* and *Four Pawns* of the White set, as impediments to any **PIECE** one of themselves = 4; and as impediments to any **PIECE** not one of themselves = from 8 to 4. The same calculation applies reciprocally to the Black set. In enumerating interponents to an *adverse* **PIECE**, the King must always be kept excluded; and the Queen and Rook must be dismissed from the account against smaller pieces, as particularly stated below.

III. *General Range of Local Action.*

This term designates, 1°. The command, from a stationary post, of points or lines in open space, by which an unsupported adverse piece, or a supported adverse piece of superior value, is kept from entering that part of the field. 2°. If the piece's move extend so far, the term includes one square beyond the open space, whether that square be occupied by a comrade or an enemy. It includes it, *if occupied by a comrade*; because an enemy is equally excluded; and because as much is thus allowed for the faculty of **DEFENDING, BY SUPPORT, STATIONARY PIECES FROM A STATIONARY POINT**, as the faculty is worth: a very different thing from the facility with which a piece can pass to defend a particular square, it is

seldom more availing in one of the highest class than one of the lowest. ~~§~~ The exercised player will not commission any piece to defend more than an individual already *en prise*—except against a single piece; or except the pieces defended are not jointly worth more than either of the pieces separately attacking; or except the supporter, if drawn to one defended square by exchange, will thence command the other. ¶ The term includes one square beyond the open space, *if that square be occupied by an enemy*; because the battery on it confines two pieces.

As the PAWN's small oblique range of action cannot be obstructed, because nothing can intervene,—it remains, as under the first title,

2.

The KNIGHT's vaulting Action is unaffected by the intervention of a piece:

5,25.

The obstruction to the Action of the BISHOP is to be calculated on four pieces and four pawns of the same set = 4, and 4 pawns and 1,71 piece* of the opposite set; = 9,71.

* Of five antagonist pieces = 4, deducting the King, the proportion is thus deduced. Suppose the opposite set to be full, Under the ordinary maxims of play, the Bishop cannot be intercepted by the Queen, nor by either of the Rooks, nor by the Bishop on a different chequer: Two Knights and a Bishop only intercept it. Therefore $\frac{3 \times 4}{7} = 1,71$.

The Bishop has on the average 3,0625 rays of action; consequently, it would require as many pieces to intercept some part of each ray. 3,0625 pieces, without being supposed to fall constantly on different rays, block the Bishop from 3,34 squares of its range:—Therefore,

$$8,75 \text{ (open range)} - \frac{9,71 \times 8,75 \times 3,34}{64 \times 3,0625} = 7,3.$$

The deduction from the Rook's Range of Action is to be calculated $\frac{11,43}{4} = 4$ of the same set, and on 7,43 of the opposite set; = 11,43.

The Rook has 3,5 rays of action: 3,5 pieces block 4,875 squares of its range. Therefore,

$$14, \text{ (open range)} - \frac{11,43 \times 14 \times 4,875}{64 \times 3,5} = 10,52.$$

To find the ratio of abridgment to the Action of the QUEEN, calculate on 12 interponents.

The Queen has 6,5625 rays of action; and the same number of pieces will block 8,57 squares of her range. Therefore,

$$22,75 \text{ (open range)} - \frac{12 \times 22,75 \times 8,57}{64 \times 6,5625} = 17,18.$$


To recapitulate the results, the general Range of Action extends thus:

pawn	2,
knight	5,25
bishop	7,3
rook	10,52
queen	17,18.

IV. *General Facility of Transit.*

This term includes the *number of optional squares within the reach of the piece at a move.*

Of pieces which move as they take, comprehending every class except the pawn, the General Facility of Transit is the same as the General Range of Action, except that the sphere of transit terminates on open squares or lines, *when the square beyond is occupied by a comrade.* The share of obstacle is greater by this difference, and will affect the Knight. WHEN THE SQUARE BEYOND IS OCCUPIED BY AN ENEMY, it is never to be deducted; for were the enemy supported, it is plain that the exclusion, or depulsion, arises from the *supporting piece's* command of that point in the field, which would equally operate were the square vacant.

The PAWN in transit, moves on the average 1,2 square, having one feeble ray of forward motion, which coincides with neither of its rays of action.  Hence the Pawn is subject to the peculiar disability of being blocked by an adverse piece, which does not stand *en prise* with it; a great disadvantage to a separated pawn, or to a pawn which stands last in a united diagonal chain. Hence, too, the adverse King may block it.

The PAWN is liable to be impeded by five pieces

of the same set = 2,5, and by five pieces of the opposite set = 10*, together 12,5. Therefore,

$$1,2 \text{ (open range of transit)} - \frac{12,5}{64} = 1.$$

The obstruction to the KNIGHT'S Range of Transit is to be calculated on four pieces and four pawns of the same set = 4. The opposite set cannot obstruct the knight. Therefore,

$$5,25 \text{ (open range of transit)} - \frac{4 \times 5,25}{64} = 4,92.$$

Of the other pieces, the general Range of Transit but slightly differs from the last table.

As many pieces as the BISHOP *has rays of motion, placed on some of the rays*, will block it, in transit, from 4 squares. Therefore,

$$8,75 - \frac{9,71 \times 8,75 \times 4}{64 \times 3,0625} = 7,02.$$

As many pieces as the ROOK *etc.* will block it, in transit, from 5,65 squares. Therefore,

$$14 - \frac{11,43 \times 14 \times 5,65}{64 \times 3,5} = 9,96.$$

* The counterpawn in the file obstructs three-fifths of the range of transit till disposed of: but as the inquiry respects the worth of a piece balanced against one of a different class, this is a circumstance foreign to the account. The *place to which a pawn may go in making a capture*, presents an option of transit too seldom to influence a general calculation.

As many pieces as the QUEEN *etc.* will block it, in transit, from 9,48 squares. Therefore,

$$22,75 - \frac{12 \times 22,75 \times 9,48}{64 \times 6,5625} = 16,59.$$

It results that each class has *within its general range of Transit*, the following open points:—

The pawn.....	1
knight	4,92
bishop	7,02
rook	9,96
queen	16,59.

These sums merely measure the simple faculty of removal, according to the extent of which a piece is less liable to be forced. But when the Transit is used in subserviency to Attack, it receives another value, which is set down in the following title.

V. *Power of Transitive Attack.*


This is the combined value of properties attending the Transit for Offence, added to the square-root of a power flowing from the Range of Action, and involved into it. The properties attending the Transit for Offence are *the points which have a bearing on the piece to be assailed, any one of which can be reached at a move*, divided by the number of squares on the board, and multiplied into the *ordinary length of the line on which the*

assailant passes to the point selected as a position.

The power flowing from the Range of Action is the square-root of a product obtained by multiplying the *number of objects which the piece can attack at once into the Ordinary Range* itself. The amount of the two sums is assumed to give the power of Transitive Attack.

The PAWN can have a bearing on an individual but from ,015 points, as it respects the board; and the line along which it passes is never less than 1. It can attack two pieces at once; and its general range of action is 2. Therefore,

$$,015 \times 1 + \sqrt{2 \times 2} = 2$$

 The sum of points which, in relation to a designed attack, is open to the choice of a piece, is valuable—both as counteracting the effect of obstruction by leaving two or more paths to a position, and as enabling the assailant to bear on two or more enemies at once. This property resides in the Queen in an eminent degree; for besides moving as a bishop to attack as a bishop, and as a rook to attack as a rook,—she passes as a bishop to attack as a rook, and as a rook to attack as a bishop; and the latter branches of force include more positions than the former]. The average number of points to any one of which a piece can step to gain a bearing on a specific square, as it might have eluded the grasp of theory,

is derived, in every instance stated below, from actual permutations on the board.

When the KNIGHT can assail a piece, it has, usually, the option of taking one of two battering seats,—sometimes it can pass but to one = 1,53. But as its move does not extend across the board—this sum must be reduced according to the proportion that the *number of points on which it might bear after a single move* holds to the entire field.—The Knight, then unable to direct its action on any object distant more than four squares, or not standing in a peculiar relation, has a share of optional point = 82—farther reduced *by allowance for obstruction*, in proportion to the transit = 76. Unlike the latitude open to the other exchangeable pieces, the line along which it passes is always of the same length, and (obliquing in an angle of about twenty-two degrees five parts) extends across two squares. But does it therefore advance an equal space? Not in the sense in which the Bishop, the Rook, the Queen, trace a line of distance; touching every part of the line, *they* may stop intermediately, and operate from a variety of points within the extreme one. It may appear that the Knight advances two squares, at least when by successive transits it pursues a remote object: this illusion will be exposed, by remarking an incommodious relation to many contiguous points, where the player may as often want the

piece. Suppose it to be going to any second square in a diagonal direction: the tedious process consumes four moves. The unvarying distance prescribed for every step of the Knight, is *equivalent to 1 square*: the intervening space is a blank. Such a conclusion may come more forcibly, if we frame the idea of an exchangeable piece armed with the movements of the king; which would prove a superior engine to a knight. This is intended merely to mark the effective extent of this peculiar transit, and not to recommend any innovation to be substituted for the only piece which has uniformly the same power on every European and Asiatic board.

The Knight can attack, at once, 5,25 enemies; its general range, unlike that of any piece but the King, comprises no more squares than it has rays of action. Therefore,

$$,76 \times 1 + \sqrt{5,25 \times 5,25} = 6,01.$$

The ordinary length of the line along which any piece other than the pawn passes to a position, is found by dividing the range of transit by the number of rays of motion.

The BISHOP, when it *can* touch an antagonist, may attack usually from two points; in some relations, but from one. If already in a line with the enemy, the option may increase from one to six. On the average, the station for assaulting an individual may be selected from 1,9 points.

But—as half the board is out of the Bishop's field— $1,9 + 2 = ,95$ —reduced proportionately with the transit $= ,76$. The ordinary length of the line on which the Bishop moves is $2,29$. Its rays of action $= 3,0625$; its general range is $7,3$. Therefore,

$$,76 \times 2,29 + \sqrt{3,0625 \times 7,3} = 6,47.$$

The ROOK can move to strike from one of $2,43$ points; reduced to the proportion of the transit $= 1,73$. The ordinary length of the line along which it passes is $2,85$. The rays of action may touch $3,5$ hostile stations; and its general range is $10,52$. Therefore,

$$1,73 \times 2,85 + \sqrt{3,5 \times 10,52} = 11.$$


The QUEEN can batter any specific object from $7,2$ points; reduced $= 5,25$. The ordinary length of the line along which it passes is $2,53$. Its rays of action may strike $6,5625$ objects; and its sphere of play is $17,18$. Therefore,


$$5,25 \times 2,53 + \sqrt{6,5625 \times 17,18} = 23,9.$$

The results are:

Pawn	2,
Knight	6,01
Bishop	6,47
Rook	11,
Queen	23,9.

VI. *Dislodging Faculty.*

This is nearer *positive* in its operation, according to the shorter range, or inferior value, of the assailant.  Thus, if the Pawn advance on a superior with a view to dislodge it, — the impossibility of intervention withholds the alternative of covering; while the value of the assailed takes away, in ordinary relations on the board, the alternative of resting on support; and the fugitive by compulsion has only to choose the most commodious place within its range of transit. The effect of this power is most useful against the Knight; because the Knight cannot preserve any bearing on the point menaced, or the point defended, if obliged to remove. ♚ It avails less against the Bishop, inasmuch as this piece can retire and preserve a blocked bearing on a point of attack, or an open bearing on a point in defence. The Rook can withdraw and maintain its aim, in some degree more commodiously than the Bishop, *unless it be grappling in front of advancing pawns*. As the flying Queen has an option of new points of position correspondent to its range, the removal of it is less inconvenient.

 It is this faculty, with that in VII. 1. which enables combining *passed* pawns, when fighting onward for promotion, to surmount, most commonly, the superiority of a minor piece, in forces opposing, over pieces supporting them. ♚

The **DISLODGING FACULTY** is a *measure of competency in the assailant to compel a removal, multiplied into the Power of Transitive Attack, or a modification of it.*

When the assailed can neither be supported, nor covered, the competency to dislodge is *positive*, = 1. When the assailed may be covered, but is denied the alternative of being supported, the measure of competency is *comparative*, = .5. If the assailed may rest on support, but is rarely covered, the measure is the same. Against an inferior, the degree of competency is merely a quantity; which must be diminished, as a value, according to the lightness of the object in the general scale. Against any piece having currently both the alternatives, the dislodging Force would be negative or .33. How far has each class the alternative of protection?

The Knight seldom stands behind the shield of another piece. 1°. Its inferior value makes exchange commonly an advantage. 2°. It never supports the piece which is interposed; so that two pieces may be confined by covering it.*

* Occasions for covering the Knight even at a great cost may arise thus. As this piece cannot remove and preserve its bearing, it is apt to prove a perfidious supporter. Suppose a rook to be *en prise* defended by a knight. It may be worth the adversary's while to sacrifice even a rook for the knight, in order to deprive your rook under attack of support; and if you have not a second knight to replace the first, perhaps you cannot do better than cover him.

The knight is the worst piece that can be employed as a *per-*

The Bishop cannot be covered from the knight; and it is not usually desirable to cover it from a superior's attack, when it can be supported, or can remove and preserve the same bearing. Both the Rook and Bishop have four weak sides, on which they cannot support a piece which might interpose. Therefore none of these pieces are currently covered. But from the superior importance of the Queen, and King, it is well to provide pawns, or other pieces, to intervene when necessary; especially before the King. The Pawn has alone a positive covering value, which is measured in the ninth title. The other pieces are not adapted to subserve as mere shields, in proportion to their inferior value. But are conveniently interposed, when they reflect the action of the assailant; or attack a piece superior to the assailant; or check the king; or enable the piece protected to maintain a decisive position. Otherwise interposition, although it may happen to be the only resource, is mostly a poor subterfuge. Compare with *General Maxims*, Sect. 7, 9, et 10. The Queen supports on every side the piece intervening; the King affords similar support only when the piece is in contact. The

manient support to any other piece; but for transient objects, where the supported piece can be either immediately withdrawn, after making the attack, or where the attack drives the assailed from the field, the knight is as good a supporter as any other.

King is assumed to be as often enabled to accept a ready shield, as compelled to remove from the attack of the bishop, rook, or queen; which makes the Dislodging Power against it in respect to these, 5. The Queen, as an essentially active piece, is covered from the bishop or rook, with some confinement either to itself or to the covering piece; so that it is often compelled by policy to remove, when it might rest protected. This makes the Dislodging Power of one of these, against it, nearly an integer or, 75.

The occasional *modification* of the Power of *Transitive Attack* follows a plain principle. The CAPACITY TO ATTACK WITHOUT BEING SUPPORTED OR WITHOUT GOING EN PRISE upholds the Power of Transitive Attack to its full ratio. When the piece to be invaded has a reciprocity of move, the Power of Transitive Attack must be diminished by a full ratio as far as the reciprocity extends in an inferior enemy; and as far as the cooperation of a second is demanded against a superior, it must be diminished in a half ratio.

☞ An attack to dislodge should propose—either to relieve the party from a menaced stroke; or to render the adversary more vulnerable by dictating a specific change in his position. ¶ The attainment of either aim, will depend on the *number of squares to which the repelled enemy can go to maintain the same bearing*. Therefore when the

measure of Dislodging force has been involved into the Power of Transitive Attack, divide by the number of squares just mentioned.

The PAWN possesses the Dislodging Faculty integrally, = 1. In advancing on the Knight, or Rook, it does not go *en prise*; so that against either the Power of Transitive Attack is independent, = 2. In collision with the Bishop, Queen, or King, it must be supported; the same power = 1.

The different classes, dislodged by the Pawn, can retain a specific bearing from new positions:

The knight	.....0,
bishop	.....2,29
rook	.....2,85
queen	.....6,78
king	.....2,19.

Therefore, $\frac{1 \times 2}{0} = 2$, against the Knight.

$\frac{1 \times 2}{2,85} = .7$, against the Rook.

$\frac{1 \times 1}{2,29} = .44$ against the Bishop.

$\frac{1 \times 1}{6,78} = .15$ against the Queen.

$\frac{1 \times 1}{2,19} = .46$ against the King.

Assuming that no one of the minor pieces is more likely than another to remain on the board;

nor that any exchangeable piece is more likely to remain than the Queen, farther than the ratio which two pieces in a class bear to one,—the equation of these values is ,82.

The KNIGHT receives, in the present article, an accessional value for his VAULTING ACTION. It takes uniformly from the assailed the alternative of covering.

The Knight can exert ,5 of the Dislodging Faculty \equiv ,16 on the Pawn; against every other class, the integer or 1. The Knight does not go *en prise*, with any piece assailed; consequently the attack is never delayed by providing support *in respect to the object* \equiv 6,01.

The different classes, disturbed by the Knight, may, from new seats, act on the square already battered or defended :

The pawn	0,
bishop	1,73
rook	2,31
queen	4,7
king	2.

Therefore, $\frac{,16 \times 6,01}{0} \equiv ,96$ against the Pawn.

$\frac{1 \times 6,01}{1,73} \equiv 3,47$ against the Bishop.

$\frac{1 \times 6,01}{2,31} \equiv 2,6$ against the Rook,

$$\frac{1 \times 6,01}{4,7} = 1,28 \text{ against the Queen.}$$

$$\frac{1 \times 6,01}{2} = 3, \text{ against the King.}$$

The equation of these values is 2,83.

Directed on the Pawn, the BISHOP has Dislodging Power = ,33 = ,089 ; against the Knight, ,5 = ,43. Played on the Rook = 1. On the Queen, ,75. On the King, 5. The Bishop assails the Pawn without going *en prise*, except from two squares in front ; its Power of Transitive Attack, thus abridged, = 4,47. As the Knight, or Rook, does not reflect its action, the same power — 6,47 — is in full ratio against either. To attack the Queen, the piece requires support ; therefore = 3,235. As it cannot independently check the King in collision, the same = 4,94. As the Bishop acts but on half the field, in applying these quantities + 2.

Removing from the Bishop's stroke, the fugitive may preserve its bearing from new positions :

The pawn.....	0,
knight.....	0,
rook.....	2,38
queen.....	3,64
king.....	1,74.

Therefore,

$$\frac{,089 \times 4,47 + 2}{0} = ,199 \text{ against the Pawn.}$$

$$\frac{,43 \times 6,47 + 2}{0} = 1,4 \text{ against the Knight.}$$

$$\frac{1 \times 6,47 + 2}{2,38} = ,1,36 \text{ against the Rook.}$$

$$\frac{,75 \times 3,235 + 2}{3,64} = ,33 \text{ against the Queen.}$$

$$\frac{,5 \times 4,94 + 2}{1,74} = ,71 \text{ against the King.}$$

The equation of these values is 1,05.

The Rook has the measure —, 33 — of Dislodging Force against the Pawn, in value = ,057; the quantity, 5 against the Knight, = ,274; the same against the Bishop = ,32. The proportion affecting the Queen = ,75; the King = ,5.

No previous possession of the field by the Pawn, Knight, or Bishop, excludes the Rook from the same rank or file. Consequently the Power of Transitive Attack is 11 in respect to either. Reduce it to 5,5 against the Queen, because the assailant depends on a comrade. Against the King, deducting for aid to check in contact, the same power = 9,25.

The enemy may take new posts and retain the same bearing:

The pawn	0
knight	0
bishop	1,76
queen	3,3
king	1,5.

Therefore, $\frac{,057 \times 11}{0} = ,627$ against the Pawn.

$\frac{,274 \times 11}{0} = 3$, against the Knight.

$\frac{,32 \times 11}{1,76} = 2$, against the Bishop.

$\frac{,75 \times 5,5}{3,3} = 1,25$ against the Queen.

$\frac{,5 \times 9,25}{1,5} = 3,07$ against the King.

The equation of these values, is, 2,9.

The QUEEN'S Dislodging Force against the Pawn, = ,33;—reduced according to the Pawn's inferior value, = ,031. Against the minor pieces, = ,5. Reduced in respect to the Knight, = ,15. To the Bishop, = ,176. To the Rook, = ,276. The measure is ,5 against the King.

The power of Transitive Attack, on the Pawn, modified by the Pawn's action, = 21,9. On the Knight undiminished, = 23,9. On the Bishop, abridged by a partial reciprocity of move, = 16,6; on the Rook, restricted from a similar cause, = 13,38. On the King, = 20,62.

The piece disturbed, may attack, or defend, the same square from new points :

The pawn	0,
knight	0,
bishop	1,65
rook	2,17
king	1,1.

Therefore, $\frac{,031 \times 21,9}{0} = ,68$ against the Pawn.

$\frac{,15 \times 23,9}{0} = 3,58$ against the Knight.

$\frac{,176 \times 16,6}{1,65} = 1,77$ against the Bishop.

$\frac{,276 \times 13,38}{2,17} = 1,7$ against the Rook.

$\frac{,5 \times 20,62}{1,1} = 9,37$ against the King.

The equation of these values is 4,74.


The results add to the comparative value of the two weakest pieces :

The Pawn.....	,82
Knight.....	2,83
Bishop.....	1,95
Rook.....	2,9
Queen.....	4,74.

VII. 1. *Extra Points of Support.* 2. *Covering Value of the Pawn.* 3. *Dependence of the Pawn.* 4. *Capacity of Promotion.* 5. *Estimate of the Rooks' Pawns.* 6. *United, separated, and doubled Pawns.*

To prevent multiplying titles for qualities which are either peculiar to one class, or not general, six articles are thrown into this.

1°. From inadequacy of value in exchange, sometimes flow **EXTRA POINTS OF SUPPORT.**

The PAWN—resting upon a firm point, and not restrained from reprisal by a masked attack on some party which it covers—can support a *pawn* against two pieces; because the two pawns are worth less than a piece = 2.  Hence part of the advantage of keeping pawns on contiguous files. ♭

For a parallel reason, the Pawn can support a *knight* against two rooks, or rook and queen or rook and king = 1,7; which sum represents the probability of two rooks or a rook and queen being left among four exchangeable pieces. So can support a *bishop*; something less positively in proportion to the greater value of a pawn and bishop = 1,5.

Can support a *rook* against the queen standing before a rook or bishop = 1,12; which sum must be reduced to ,56 on account of the equal recurrence of an inverse order in the attacking pieces.

Can support any *minor piece* against the king and queen = 1,12. This Extra Support must frequently have only a momentary duration; that is, when the supporting pawn is itself attacked: but a move will at least be gained.

$$2 + 1,7 + 1,5 + ,56 + 1,12 = 6,88.$$

As any piece supports a partisan against a single enemy, half this sum = 3,44 is the total of extra points of support.

Of these 1 relates to 1 adjoining pawn, *that* on the opposite hand being assumed to have been

exchanged, and is afforded by 1 ray of action. 5 places on the file countervail the probability of the pawn's standing ready. The remaining 2,44 extra points relate to the defence of 3 minor pieces, and may be afforded by 2 rays of action. 64 squares in the field countervail the chance of the pawn's standing appositely. The opportunity for service also decreases with the number of classes against which this support is valid = 2,7 including the king. Therefore,

$$\frac{1 \times 1 \times 1}{5} + \frac{2,44 \times 3 \times 2}{64 \times 5 + 2,7} = ,32.$$

The KNIGHT can support a *pawn* against two rooks, or rook and queen, or rook and king, or king and queen = 1,7. A *bishop* against the queen standing before a bishop or before a rook = 1,12 = ,56. So a *rook* = ,56. Any *minor piece* against the king and queen = 1,12.

$$1,7 + ,56 + ,56 + 1,12 = 3,94 + 2 = 1,97.$$

,85 extra points relate to 4 pawns against 2,7 pieces out of 5 classes. 1,12 point relates to 3 pieces against 1,56 piece. Therefore,

$$\frac{,85 \times 4 \times 6,01}{64 \times 5 + 2,7} + \frac{1,12 \times 3 \times 6,01}{64 \times 5 + 1,12} = ,23.$$

The BISHOP yields the same; increased according to its Power = ,245; something less positively in proportion to its value = ,21.

The ROOK can support a *pawn* against the queen.

standing before a rook or bishop = ,56. So a *knight* = ,56. And a *bishop* = ,56. Likewise *either* against the king and queen = 1,12.

$$,56 + ,56 + ,56 + 1,12 = 2,8 + 2 = 1,4.$$

,28 extra points relate to 4 pawns against ,84 class. — 1,12 relates to 2 pieces. Therefore,

$$\frac{,14 \times 4 \times 11}{64 \times 5 + ,84} + \frac{,56 \times 2 \times 11}{64 \times 5 + ,84} = ,05.$$

The results are :

Pawn,.....	,32
Knight	,23
Bishop.....	,21
Rook	,05.

This article is against the QUEEN.

2°. The Pawn, as remarked in title VI., has alone a COVERING VALUE. It is not easily forced, when standing before the King.

¶ While the adverse queen is on the board, the minor pieces cannot move freely, unless the king be kept in a station unexposed to check.¶

¶ Even the exchangeable pieces require some fortified points, behind which they may either prepare to act in combination, or retire from annoyance. Let us suppose all the pawns on one side to be lost for five pawns and a knight; that the king with the three pawns is protected by their compact station; and that the other forces of each party remain. It is plain, that the queen without pawns has not her

field enlarged, but essentially abridged by the openness of the board. She must not, commonly, stand on the same open diagonal, or rank or file with the king. This is an exclusion from nearly a third of the board; and, under the circumstances stated, it would be scarcely possible to prevent the uncovered king, in retreat from the repeated checks of two rooks and two bishops, from doubling on the same line. ♔

♖ The rooks are the pieces deriving most advantage from open files, while the remaining forces exceed the capacity of the field: ♔ This will be illustrated if we conceive the idea of *eight rooks* ranged on one side against *eight queens*. It is evident, that the action of the rooks fills the whole board, and that the eighth queen is worth no more than the eighth rook, because she has not a place to stand upon.

The centre pawns are the most valuable, because, advanced to the fourth or fifth square, they cover, from diagonal attacks, the *unmoved pawns which cover the castled king*. In their passage across the board, their service is greater than that of other pawns, in excluding adverse action, and in leaving in their rear protected lines on which their partisans can form or rally.

The *king's pawn* and *queen's pawn* covers, each on the average 11,4 squares; a *bishop's pawn* 9,7;

a knight's pawn 9. The equation for the six centre pawns = 10,03.

$$\text{Therefore } \frac{10,03}{64} = 16.$$

3°. The DEPENDENCE OF THE PAWN FOR SUPPORT FROM PIECES is more constant than their obligation to the pawn for protection. ¶ One pawn, it is true, can support another: but the safety of a single pawn, or of the last in a chain, depends on the aid of a piece, when it is attacked by the king, or queen, or rook, so as to command the next square in its transit. The knight, or bishop, cannot so attack the pawn as to command the next square; and can merely intercept an unsupported pawn, or force it when something distinct intercepts it. ¶

This dependence of the Pawn for support, seems to give an unmoved Rook opposed to two bodies of three pawns of which one in each division shall have advanced two squares, a proportion of power something greater than the proportion in the consolidated scale, title IX. If the kings be at their original seats, that party appears mostly to win which has the move.

¶ As this Dependency for support arises from the limitation of the transit, so the Knight has a share of this relative weakness, that is to say, it may be so attacked by a single piece in some positions, that, although the field be open, it cannot save itself

by removing. Lolli has shewn*, that the knight standing unsupported in any angle of the board must fall to the king attacking diagonally; and to the queen attacking from any adjoining square;—and standing unsupported at some other part of the margin, or a single square from the margin of the board, must fall to the queen attacking close in front. Both the rook and bishop may confine the Knight in some relations on the open board; but, singly, cannot force it:‖

§ In a diagonal chain of Pawns, or even a link of two, the want of radical support is frequently counterbalanced by the Capacity of Promotion; so that the pawn in the van, though unable to advance without loss, shall deter the king or other piece from taking that in the rear.‖

4°. The Pawn's CAPACITY OF PROMOTION has always a *dormant* value. But this gives the piece no increased ability to reach the ultimate rank, which must be attained entirely through facilities for its progress and support as a pawn. § Nay, in some cases the pawn is weaker as it advances; because it is more liable to be attacked in the rear.‖ When it can be certainly calculated that the pawn will either replace a piece, or cost the adversary a piece to prevent it, or the change of a

* *Osservazioni Teorico-pratiche sopra il Giuoco degli Scacchi.* Bologna, 1763. p. 417.

piece for two pawns, the Capacity of Promotion has a positive value.

The player who sacrifices a knight to take three pawns, gains as much more than the knight as the opening of three files for as many pawns is worth; and, unless the adversary be in a position to draw some immediate advantage from the superiority of a piece, will generally win.

A player who is strong in pieces in proportion as he is weak in pawns, may oftener succeed by bold offensive play, indirectly aiming at the pawns; than by levelling combinations principally against them: because a pawn *en prise* with a knight or bishop, or with a rook attacking sideways, liberates itself by moving; so that although the pieces assailing connected pawns shall exceed by one the number defending them, it is difficult to make the superiority bear on an individual. As far as practicable, the last pawn in an adverse chain, should be blocked by one of the pieces attacking it.

A pawn may, by position, be worth a knight more than a queen.

5°. Each ROOK'S PAWN is worth about two-thirds of the sum placed against the pawn in the first consolidated scale—or ,67 in the second scale, where the value of a pawn with two rays of action = 1.

6°. PAWNS UNITED on any of the six central files will generally support the ratio in the scale, independent of a value for the chance of promotion.

A SEPARATED PAWN, as it cannot furnish *extra* points of support to another, nor derive any service from the *dislodging faculty* of another, while its *dependence on pieces for aid* is greater than subsists in the close relation first given to the pawns, must lose by isolation one fifth of its ordinary value. This disadvantage may, under peculiar circumstances, be compensated by some independent facility in queening, or fortunate position in combining with a piece.

The *king's* or *queen's pawn* is seldom worth more than a *bishop's* pawn; or rather the *king's bishop's*, is prized when the resource of castling is taken under cover of it, equally with the king's—and in other cases, it may force an exchange with the adverse king's pawn. As the *queen's bishop's*, commonly supports and replaces the queen's, it is almost identified in value with it. The *knight's pawn* seems to be no otherwise inferior to these, than as it does not, when moved out, cover so much of the section from diagonal attack.

A PAWN DOUBLED, or transposed to the van or rear of another in making a capture, is the most detrimental on a rook's file; and the least so when a rook's pawn passes to the knight's file. Two pawns doubled and *isolated*, are rarely worth one and a quarter. If the doubled pawns *coöperate with one contiguous*, the loss of half a pawn may be divided among the three; and sometimes they

are not inferior to three spread out. See Philidor's *Analysis*, First Party; note (i).

VIII. *Circumscribing Faculty. Value in Combination. Mating Power.*

The Faculty of *circumscribing the King in space, without giving a stale*, resides in no single piece besides the Rook and Queen. When the adverse king is not covered by his pieces, it is subservient to prescribing a position to him, and to giving mate.

The ROOK can send out two lines of impassable space: but when the adverse king attacks it, must abandon one, = 1. Reduced by obstruction = ,75.


It requires two BISHOPS on adjoining diagonals to send out such a line = 1. The proportion of a single piece = ,5. Reduced = ,44.

The QUEEN, acting against the King, can maintain, at right angles, two impassable lines, because the Bishop's ray prevents the King from approaching to disturb her = 2. Reduced = 1,4.

To the King, already in an angle, two KNIGHTS may be opposed so as to confine him: but this is measuring their strength on partial ground. The King should be neither in an angle, nor at the margin of the board, but moving without previous impediment, when the circumscribing property is measured. It requires two KNIGHTS and two PAWNS, to present impassable points of space,

which ranging together shall form a complete line. Not as a specimen of play against an unattended king, but to measure the fraction of a quality. — Let the king be moving freely on the second rank of his own section; place the counter bishops' pawns forward within the extent of two moves, either abreast, or one advanced a square beyond the other; and let the knights stand on their files obliquely in the rear of the pawns. The line formed is no better than that presented by a single rook = 1. Which, distributed among the confederates, = ,24 for the pawns; = ,76 for the knights; — = ,12 for a single pawn; = ,38 for a knight. The relation of ,38 to the Bishop's proportion is confirmed by noticing, that when a knight and bishop combine to give mate, the former consumes eleven moves, the latter no more than nine. With respect to a combination entirely of small pieces to circumscribe the adverse king, it would consume too many moves; but when they aid capital forces on this service, their part in the concert will be proportioned to the results :

The pawn	,12
knight	,38
bishop	,44
rook	,75
queen	1,4.

 IN COMBINATION, the value of a piece will sometimes participate in the value of the

superior with which it coöperates. Thus a bishop and rook win against a rook. When a piece can return support, the value of one ray of action will be doubled. The relation of mutual support will occur, in proportion as a piece partakes the mode in which another acts. Thus the pawn has a slender affinity with the bishop and queen. The knight with no other piece; nor can a knight support a knight, when the offensive action of both is directed to the same point: but their mutual support for mere defence is not easily dissolved by a superior. The bishop combines well with the pawn defensively; and with the queen in attack. The rook with the queen; and no piece so well with one of its own class. The queen supported against the king or queen, returns support, except to the knight. ||

The MATING POWER is to be considered either with respect to a contested field; or to that stage in which a remnant of force is acting against a single king. Unless the chief object of attack be impeded by his own men, it requires at least two coöperating pieces to give mate. The force of the check, in limiting the king's retreat, or denying him any, depends upon the number of *contiguous points* which the rays of action can touch,—taking the position of the checked king as one point, and counting every square in contact which the piece equally commands. The Queen's eminent

strength is displayed as much in giving mate, as in the field of capture and reprisal. To enable any other piece to effect the decisive stroke, a greater number of facilities, arising either from the coöperation of partisans, or the obstruction of the adverse king by his own pieces, must conspire in proportion to the assailant's class. As the Knight cannot check in contact; so it is the only piece which can give a *smothered mate*.

When an unattended king is to be mated, the Queen has a surplus of power. The Rook can give the same mate less expeditiously. It might be expected that any two minor pieces whose coadded powers equalled the power of the Rook should also decide the game against a single king. It remains to be explained, why two Knights want something of the necessary force. Any definite quantity of power divided between two pieces, when exerted for *defence*, is more difficult to overcome than the same quantity in an individual, because two distinct points may be supported. But in *effence*, the advantage is inverted; because the attacking force, united in one piece, is transported in half the number of moves, so that the assailed has less time to manœuvre for escape. Another reason is, that when the board is quite open, the knight's vaulting motion is a diminished benefit; for which one sixth of its original value may be deducted.

It appears from a situation submitted, as a problem*, to LOLLI by his learned friend TARUFFI, Professor of Philosophy, Medicine, and the Belles Lettres at Bologna, that two Knights can give mate,—provided the king confined to defence have a pawn which the stronger party can manage, or may neglect, while preparing to mate. The pawn must be at liberty whenever its king cannot move, and it must not be requisite to take it to prevent it from queening. Otherwise the knights cannot press with their chief on the enemy so as to win, but may easily give a stale.

To mate the king, as his position be in the angle, or at the margin, or in the area of the board,—WHILE HIS SEAT IS BATTERED, *three* or *five*, or *eight* contiguous points must be BLOCKED or COMMANDED. No single piece can attack the king, and command every point in his transit. Hence the mating property is a combination of the powers of Transitive Attack and Range of Action, exerted by *two pieces* or more. To mate alone is not a property, but an accident.

IX. Consolidated Scales.

The powers which have been separately found for each piece, require to be added together, as they result under the titles — III. *General range of ac-*

* In the Work above quoted, p. 386.

tion—IV. General facility of transit—V. Power of transitive attack—VI. Dislodging faculty—VII. Extra points of support, including the covering value of the pawn—VIII. Circumscribing power.

	Pawn.	Knight.	Bishop.	Rook.	Queen.
III.	2,	5,25	7,3	10,52	17,18
IV.	1,	4,92	7,02	9,96	16,59
V.	2,1	6,01	6,47	11,	23,9
VI.	,82	2,83	1,05	2,9	4,74
VII.	{ ,32	,28	,21	,05	.....
	,16	.....	.....	.....	.....
VIII.	,12	,38	,44	,75	1,4
	6,42	19,62	22,49	35,18	63,81

FIRST CONSOLIDATED SCALE.

If the totals just obtained, be divided by 2,805, the scale will have a common relation to the capacity of the field.

Pawn..... 2,29.

knight..... 7,

bishop..... 8,

rook..... 12,5

queen..... 22,75.


The capacity of the field is 64. The forces originally on the board, amount to 190,14. Consequently, while they remain entire, the two parties act in a space not exceeding one third of the range of the whole. This most represses the capital pieces. Till the two sets are attenuated by

exchanges, to 106, the Knight will have a comparative power slightly exceeding that in the tables.

SECOND CONSOLIDATED SCALE.

It will simplify the proportions, to use the quantity of the pawn as a common divisor, thus making the smallest sum a unit.

Pawn.....	1,
knight	3,05
bishop	3,5
rook	5,48
queen	9,94.

 The rook's pawn is commonly worth no more than ,67. The value of any pawn may be much augmented by facilities for its promotion; and it may be diminished by isolation, and by being doubled on another pawn, as has been particularly stated in title VII. 6.

As the knight and bishop are indifferently exchanged by the best players, the slight general superiority which has come out for the comparative value of the bishop, may appear to controvert experience. How shall we reconcile the theory with the practice? A solution is found in the simple worth of a move. A knight can seldom attack a bishop without making at least two moves:—Now if the bishop have made but one, should an exchange succeed, the difference

in value taken has cost a move. Adverting to the same expense to save this difference in value, — Unless the bishop be wanted for a specific purpose which can be effected in a new position, it is rarely expedient to withdraw it from the attack of a knight, especially if the assailed be already supported. On the contrary, if a bishop travel in pursuit of exchange with a knight, so that the balance of a move is against the player, it is generally attended with some detriment. A move is invaluable in a decisive position; but the worth of a move is not easily measured prior to any other advantage. The difference between a knight and a bishop, is nearly half a pawn; and practice indicates this to be the worth of a move. ||

One of the Italian masters has framed a comparison between the Knight and Bishop, which has the curious form of a *per contra* account.

Comparison of the Knight and Bishop;

Instituted by CARRERA, *lib. vi. cap. 2.*

“ THE Knights and the Bishops have no intrinsic difference
 “ of power; whatever they may seem to have is occasioned
 “ either by the state of the game, or by the partiality of the
 “ player, or by his superior dexterity in managing one better
 “ than the other;— because the one is exchanged for the other
 “ without gain or loss. As, however, some will have the
 “ Knight to be of more value, and some the Bishop, it may
 “ not displease to specify those peculiar faculties of the Knight

“ for which it is preferred to the Bishop, as well as those in which the Bishop surpasses the Knight.”

The points of comparison are drawn after CARRERA; but the arrangement is altered, to bring qualities or defects of the same class in direct contrast. The Comments and Articles within crotchets are added by the AUTHOR OF THE INTRODUCTION.

1. The Knight vaults over any piece; a license given to no other. [*Like the curved range of a bomb-shell, it strikes only where it falls.*] \angle
1. [The Bishop's rays of action do not terminate at one unvaried distance, but may operate on several points within the extreme one.—*See above, p. 82. It is the Knight's VAULTING MOTION THAT ENABLES THE KING TO GO IN CONTACT WITH HIM ON EVERY SIDE. Of every peculiar power of the Knight, the inverse effect seems to be a correspondent weakness. Compare art. 2 and 3.*] \angle
2. To the Knight's check no piece can be interposed; which is a great disturbance to the King, who must remove when he has not a guard in a position to take the Knight. \angle
2. An attack by discovery can be made from the Bishop. [*This is an inverse power to 2. col. opposite; for as the Knight's check cannot be covered, so it cannot SURPRISE BY DISCOVERY.*] \angle
3. The Knight's move is such that there is no reciprocity of action in any other piece—to prevent his attack, or to keep him *en prise* when he has attacked. \angle
3. [*The Bishop's move is such that there is no reciprocity of action in the Knight—to prevent, &c. The WHOLE of the opposite article may be retorted against the*

Knight; for no piece in attacking it requires support, or goes *en prise* with it. The advantage of a want of reciprocity must rest with the piece of most extensive range.] \angle

4. The Knight can go alternately from a white to a black chequer; which is of great advantage in pursuing or taking the pawns, or for other services. It is of most avail against a stationary object — as an enemy blocked by another piece, or a house on which a pawn may queen. \angle
5. The Knight, in many houses, can, at a single check, assail six and even eight adversaries; as the king, the queen, two rooks, a bishop, and two or three pawns. [*Here is a deal of over-statement. The Knight cannot possibly attack more than seven pieces at once, were they all standing ready to be attacked; for the square must be vacant by which he enters the circle. Tried over the whole board, the possible maximum is 4,94.*] \angle
6. In intricate games, the
4. The Bishop's step is bounded only by the board; hence he can strike a distant object which a Knight must consume several moves in approaching. \angle
5. [The number of enemies on which the Bishop's action can diverge, supposing one vacant ray, is 2,21; which multiplied by the length of one ray, is worth 5,19.] \angle
6. Whenever the Knight is on

Knight can enter and break the adverse position with better effect than the Bishop.

[Quite gratuitous.] 0

any house touching the margin of the board, and the Bishop stands upon, or can be played to the fourth square from such house in a right line,—the Bishop can confine the Knight, and prevent its egress, until the king, or some other piece, arrive to take it.—*See above, p. 100.*

7. The two Knights can mutually guard each other. \angle

7. The two Bishops, acting together, can send out one line impassable by the king. \angle

8. When the king is checked by the queen from a point two squares distant in any direction,—if the Knight cover on the intervening square, the king cannot be checked at the following move. [Sometimes the checked party wants only a respite from check for one move to win the game; when the interposition described would be of capital avail. It would also be well resorted to in contending with three minor pieces against the queen; but under ordinary circum-

8. The Bishop, in covering the king from a diagonal attack, both defends and offends. \angle

stances, the Knight is not a good covering piece.] \angle

9. The Knight left at last with a rook's pawn wins the game. The same thing cannot be done by a Bishop not commanding the angle where the pawn aspires to queen. \angle

10. The Knight alone can give a *smothered mate*. \angle

11. At the end of the game, the Knight is more useful than the Bishop. [If particular positions be compared, this is not true even of the majority; and as a general rule, it is altogether an inversion of the true case.— See next column, art. 13, 14, 15, and others in PRACTICAL BALANCE OF POWERS.] \circ

9. The king can SOMETIMES queen the rook's pawn against the Knight; (the adverse king not being at hand to oppose the pawn, or to support the Knight in a position to intercept it;) — NEVER against the Bishop. \angle

10. [The Bishop can give the *open slant-rayed or fianchetto mate*.— See FOURTH ESSAY, Variation, No. 3.] \angle

11. The Bishop combines with a pawn so as to give and receive mutual support; and with a queen. \diagup

12. Conceive a Bishop manœuvring with a Pawn against a Rook:— If the pawn be at adverse rook's 3d, and the rook at its 2d attacking it,—the bishop can, by supporting the

pawn, imprison the rook. If the pawn be advanced another square, and the rook stand on its own seat, a bishop running on a different colour from the last, can do the same. ,00003.

13. Both the Bishops, united with the king, give check-mate to the king *solus*, which both the Knights cannot do. [See above, tit. VIII. MATING POWER, p. 107.]

14. A Bishop and Rook give mate against a Rook.

15. Two Bishops can make a drawn game against the queen:— and two Knights uniformly lose.

Now the account is closed, it is not easy to strike the balance: many of the items relate to extraordinary positions; or, if the case described is common, its occurrence depends on remote chances; the excellence or defect, which reverses its character with the rare occasion, is no measure of common force: but all these items are useful MEMORANDA for direction in particular situations.

I suppose that the articles marked “ \angle ” may be set off against each other. As to the rest, it will require some partiality to the Knight, to assume,

with CARRERA, that there is no preponderance. Of the three last items to the credit of the Bishop, only one should be counted in casting the total; for it is the same degree of greater force shewn in three ways.

Let us now examine some other statements of force exhibited by preceding authors, which, collected, will embrace all the pieces on the board, and particularly the varieties of surplus force often remaining at the end of a game.

Practical Balance of Powers.

THE power of the Rook is greater according to the preceding SCALE, in respect to the Knight and Bishop, than by the estimate commonly adopted by chess-players; and yet this increased valuation is confirmed by the OBSERVATIONS stated below, after Lolli, under *Indecisive* and *Decisive Disparities*, 17. 20. 24. 25. The tenth observation, after Philidor, may seem at first to be at variance with it; but that no less tends to corroborate it; because the Bishop there owes its winning power to combination with the Rook.

It might be thought that the comparative powers of the pieces could be more certainly measured by practical experiments on the board, than by a theoretical calculation: but such trials afford of themselves merely EMPYRICAL grounds for any specific measurement of force, though the two methods are useful in correcting each other, and supplying deficiencies.

Hence the opinions of several celebrated masters, who have built their calculations respecting the values of the pieces only on practical experiments, do not, on some points, even approximate; and in a few cases where there is a coincidence in the

conclusion, the grounds assigned for it are repugnant.

I. LOLLI says, *p. 255*, [Cap. XXV. Observations on the Ordinary Power of the Pieces,] “ *A Bishop or a Knight ought not to be given for three Pawns*, when the loss of the pawns is not attended with some other disadvantage to the enemy; as to be deprived of castling—to have a pawn doubled, or isolated, &c.”

PHILIDOR says, *Cunningham Gambit, note (b)*, “ If he did not sacrifice his *Bishop*, you would certainly win; but losing *that* for *three Pawns*, he must conquer by the superiority of his pawns, provided he does not inconsiderately push them without disposing his pieces for their support.”

II. LOLLI, in the place cited, gives, among others, this maxim: “ *A Rook for a Bishop and two Pawns; or a Rook for a Knight and two Pawns*, may be counted an indifferent exchange.” Which seems to agree with PHILIDOR’s 14th and 15th Observations below: but when we turn to *p. 316, note (d)*, to which LOLLI refers us, for the reasons on which he founds this canon, we get into the Treatise of the ANONYMOUS MODENESE, and his deductions from it. The divergency from PHILIDOR respecting the value of the Pawns is striking. “ The exchange of *two Minor Pieces* for *one Rook and two Pawns*, as well as that of *one Minor Piece and two Pawns* for *one Rook*,

" may be esteemed an indifferent exchange: from
 " which it results, that *the Rook* comes to be
 " valued for *six Pawns*, and *each* of the *Minor*
 " *Pieces* for *four*; whence it is clear, that the
 " exchange of two *Minor Pieces* for one *Rook*
 " ought not to be made*. Hence, likewise, it is
 " that the exchange of the *Queen* for *two Rooks*
 " and a *Pawn* is reckoned by authors to be equal,
 " and that the power of the *Queen* is inferred to
 " be that of *thirteen Pawns*†. All this has
 " respect to the beginning and middle of the
 " game; because towards the end, the force of
 " some pieces is augmented, and of others diminished, as the ANONYMOUS has noticed in his
 " Observations, cap. xxv. sect. 1. *ad finem*; so
 " that this rule will be liable to some exception.
 " In fact the two *Rooks* ought to be valued for
 " *three Minor Pieces*, or equivalent with *twelve*
 " *Pawns*†: but if these reprisals happen near the
 " end of the game, when the *Rooks* will have
 " acquired more force, and any three *Minor*
 " *Pieces* must have less, the addition of a
 " *Pawn*, or other slight advantage, ought to be

* Respecting this there is no dispute; all agree that a rook is not worth two knights; but the SCALE OF POWERS makes the difference of value but half as much as LOLLIE.

† The SCALE OF POWERS rates the force of the Queen but as ten Pawns.

‡ The SCALE OF POWERS makes *two rooks* equal to *eleven pawns*; and *two bishops and a knight* to *ten pawns*.

“ thrown in with them, to equalize the commutation. For the same reason, the *Queen* may be exchanged for *two Rooks only* at the end of the game.” The qualifying remark referred to in the quotation just finished is to this effect: “ Experience proves that it is the property of some pieces to diminish in force towards the end, as the *Queen* and the *Knight*, —and of others, to augment, as the *Rook* and the *Pawn*. For though at the commencement the *Queen* is greater than two *Rooks*, towards the close she becomes the reverse; and though at first three pawns do not compensate for a piece, not for the lowest, in the last stage two only are wont to be equivalent.”

CARRERA, *lib. ii. cap. 6.* has a remark that will illustrate the last. “ Moreover, neither the *Knight*, nor the *Bishop*, ought to be exchanged for *two pawns*, nor even for *three*, without necessity, or without the expectation of a competent advantage: but in one sole case, the barter of the *Knight*, or as well of the *Bishop*, ought to be negotiated for *two pawns only*; and that is, supposing each *King* to be left at the end of the game with a *Minor Piece and two Pawns*, he that can commute his knight, or bishop, for the two opposite pawns, may expect to queen one of his own pawns, and is at least secure from losing; while the other's solitary piece can have no higher aim than to avoid defeat.”

PHILIDOR'S OBSERVATIONS

ON

THE POWERS OF PIECES

At the End of a Game.

[*Transposed from Analysis, following the Chapter "Difficult Mates and Ends of Parties." The Initials "D. M." refer to that Chapter.*]

1. A SINGLE PAWN cannot win, if the adverse king be so placed in opposition to it, as to exclude the *king supporting the pawn* from moving in its van. See GENERAL MAXIMS, S. 31.
2. Two pawns against one must win, in almost all cases: but he that has the two pawns, must avoid changing one of them with the adversary's pawn, except to gain the position.
3. A pawn and any piece whatsoever must win in all cases—a pawn on a rook's file, co-operating with a bishop whose diagonal is of a different colour from the square at which the pawn must make a queen, only excepted. [And this exception only operates when the adverse king is in possession of the master square.]
4. Two knights by themselves cannot mate. [Unless as above, p. 107.]
5. Two bishops by themselves may mate.
6. A knight and a bishop may mate. [D. M. ii.]
7. A rook against a knight, makes a drawn game. [Provided the Knight be near his King to cover those checks of the Rook, which would else be mate.]
8. A rook against a bishop, makes a drawn game.
9. A rook and a knight against a rook, make a drawn game.
10. A rook and a bishop against a rook, win. [D. M. i.]
11. A rook and a bishop against a queen, make a drawn game.
12. A rook and a knight against a queen, make a drawn game.

13. *A queen against a bishop and a knight, may win.*
14. *A rook against a bishop and two pawns, makes a drawn game.*
15. *A rook against one knight and two pawns, makes a drawn game; because in this, as in the last case, he who has the rook cannot be hindered from sacrificing it for the two pawns. [Supposing the two pawns to be assailable by the adverse king as well as the rook.]*
16. *A queen, against one rook and two pawns, makes a drawn game.*

OBSERVATIONS FROM THE MODENESE*.

INDECISIVE DISPARITIES.

17. *A rook draws the game against two knights and a bishop.*
18. *Two knights or a bishop and a knight, draw the game against a rook and a bishop.*
19. *Two bishops draw the game against the queen, provided their king be in an angle, and they cover and rest upon him.*
20. *Two rooks draw the game against the queen and a bishop.*

DECISIVE DISPARITIES.

21. *A rook wins. [D. M. iii.]*
22. *The queen wins against a rook. [D. M. iv.]*
23. *The queen wins against two knights, or against a knight and a bishop.*
24. *Two rooks win against two knights, or against a knight and a bishop, or against two bishops.*
25. *Two rooks with a bishop, or with a knight, win against the queen.*

Many of these, like mere general rules, are liable to exception, when there is some distinct advantage or disadvantage arising from position.

The maxims 1, 5, 6, 21, are particular rules, and liable to no exception.

* I have selected only such as may come in by way of supplement to Philidor's, avoiding repetitions.

The remaining Models in the INTRODUCTION are from Italian and other Masters, whose Names are subjoined. The Notes are partly derived from GIAMBATISTA LOLLI, and partly supplied by the Writer of the Introduction.

Fourth Essay.

From LOLLI, p. 140.

1.

W. King's pawn two squares.

Error in the Defence.

- | | |
|--------------------------|-----------------------|
| 1. ————— | Q. kn. pawn 1 sq. |
| 2. Q. pawn 2 sq. | Q. bp. to QK2. |
| 3. K. bishop to Q3. | Q. knight to QB3. (a) |
| 4. Q. bishop to K3. | K. kn. pawn 1 sq. |
| 5. K. b. pawn 2 sq. | K. bishop to kn. 2d. |
| 6. K. knight to B3. | The same. |
| 7. Q. b. pawn 2 squares. | Castles. |
| 8. Q. knight to B3. | |

White should castle on the queen's side; and, by advancing the pawns on the other wing, he will have a safe game, and a good attack.

No. II.

Variation on the Third Move of the Black.

3. ————— K. b. pawn 2 squares.

White should answer this move by pushing K. b. pawn one square. Although it may deceive a bad player to take with the K. pawn, yet should Black, instead of playing as in No. 3, adopt the sixth counter-move in this example, he will have the better game.

4. K. pawn takes pawn. Q. bishop takes K. kn. p.

(a) In No. 2, K. b. pawn 2 squares.

5. Queen *gives check*. K. kn. pawn interposes.
6. K. pawn takes pawn. K. bishop to Kk2. (b)
7. K. p. takes r. p. King to B.
discoog. chk.
8. Queen to *adv.* Kk3, Q. bishop takes rook.
9. Pawn takes knight, The rook takes the new-
MAKING A ROOK*, made rook.
and *checking*.
10. K. knight to R3. Queen to K.
Black has obtained a rook for a knight and a pawn.

No. III.

Played from No. 2.

6. ————— K. knight to Kk3.
7. K. p. takes r. p. *discg.* Knight takes queen.
chk.
8. K. bishop *gives chkmate.*

LOLLI derives this branch of the game from GRECO.

(b) In No. 3, K. knight to K. bishop's 3d.

* *Facendone un rocco*. LOLLI. The rule laid down by this able master is, that the queen will not admit a companion in the field.

Fifth Essay.

LOLLI, p. 141, quotes SALVIO for this Example:
it is also in GRECO.

1.

W. King's pawn two squares.

Error in the Defence.

1. ————— K. pawn 1 sq.*
2. Q. pawn 2 squares. Q. b. pawn 1 sq.
3. K. bishop to Q3. K. bishop to K2. (a)
4. K. knight to B3. The same.
5. K. r. pawn 2 squares. Castles.
6. K. pawn 1 sq. K. knight to Q4.
7. K. bp. takes r. p. King takes bishop.
chg.
8. K. knight gives check. King to kn. sq. (b.)
9. Queen to adv. K. b. K. bishop takes knight.
10. K. r. p. takes bishop. K. b. pawn 2 sq.
11. Doubled pawn 1 sq.

Black queen may protract the mate one turn, by sacrificing herself. GRECO has been followed after the fifth move, because he castles as in England.

* Though bad under these circumstances, this counter-step is generally necessary when the defence has given K. b. pawn as odds to an inferior player.

(a) GRECO makes this bishop check first, and on the white pawn interposing, brings him back here.

(b) If the bishop now take the knight, the king, on the discovered check, may go to his knight's 3d. He would be mated at the 13th move, in the centre of the board.

Sixth Essay.

Gomito of DAMIANO from LOLLI, p. 245.

1.

W. King's pawn two squares.

B. The same.

2.

W. K. knight to his bishop's 3d.

Error in the Defence.

2. ————— K. b. pawn 1 sq.*
3. K. knight takes pawn. Queen to K2. (a)
4. Knt. returns to B3. Queen takes pawn, *chg.*
5. K. bishop interposes.

White has a superior situation.

 No. II.
Played from Leader.

3. ————— K. b. pawn takes knight.
4. Queen gives check. K. kn. pawn interposes. (b)

* A weak move; and to support the king's pawn thus, is mostly a perfidious expedient. However, the same move, owing to a different relation, is good in the QUEEN'S GAMBIT, and in one or two other cases to be discriminated by the practised player.

(a) In Variation, No. 2. the *bishop's pawn takes the knight.*

(b) In Variation, No. 3. *King to his second square.*

5. Queen takes K. pawn, Queen interposes.
chg.

6. Queen takes rook. K. knight to B3. (c)

7. Q. pawn 2 squares. Queen takes pawn, *chg.*

8. Q. bishop interposes. K. knight to *adv.* kn. 4.

The Author of the Introduction has supplied the remaining moves.

9. Q. knight to B3. Queen takes Q. b. pawn.

10. Q. knight to *adv.* Q4. K. knight takes bishop.

11. Queen *gives check.* King to Q.

12. Queen to *adv.* K4, King returns to his sq.

chg.

~~11.~~ 13. Queen takes knight, King to Q, or ~~12.~~

chg.

14. Q. rook to QB.

In the following Variations, all the contest lies in one *angle* or *corner*. Hence the term *Gomito*.

No. III.

Played from No. 2.

4. _____ King to his 2d. sq.

5. Queen takes K. pawn, King to B2.

chg.

(c) If, instead, his queen takes the pawn checking, your king retires to the queen's square.

6. K. bishop gives check. Q. pawn interposes. (a)
 7. K. bishop takes pawn, King to kn. 3.
chg.
 8. K. r. pawn 2 sq. K. bishop to Q3.
 9. K. r. pawn checks. King to R3.
 10. Q. pawn 2 sq. dis- K. kn. pawn interposes.
coog. chk.
 11. The queen takes the rook, in GRECO; because his attack was controlled by the different law on an elementary point which prevailed in Calabria. But where pawns are allowed to take *in passing*, the rook's pawn should take, discovering double check, and mate will be given in two moves.

No. IV.

Played from No. 3.

6. ————— King to kn. 3.
 7. Queen to adv. KB4, King to R3.
*chg.**

(a) The conclusion is supplied from GRECO. Without pursuing *this step*, LOLLI recommends it as a better defence than that in No. 4. But to *move the king* rather protracts his defeat.

• RUI LOPEZ, a Spanish Writer, wins, by playing, instead, the *K. r. pawn 2 squares*. But LOLLI shews Damiano's method to be more simple and expeditious.

K

130 INTRODUCTION TO CHESS.

8. Q. pawn 2 sq. *dis-* K. kn. pawn interposes.
coog. chk.
9. K. r. pawn 2 sq. Queen to K2. (a)
10. K. bishop takes pawn, King to kn. 2.
chg.
11. Bishop takes queen. Bishop takes bishop.
12. Queen *chks.* at *adv.* King removes.
KB2.
13. K. kn. pawn 2 sq. Q. pawn 2 sq.
14. K. kn. pawn *checks.* K. bishop takes it.
15. K. r. p. takes bishop, King takes pawn.
giving and dis-
coog. chk.
16. K. rook *checks* at King to *adv.* kn. 4.
adv. 4.
17. K. bishop *gives check-*
mate.

(a) If, instead, he push the Q. pawn 2 squares, you play the queen to adverse K. bishop's 2d.

Seventh Essay.

From the ANONYMOUS MODENESE, Lolli, p. 264.

The Black moving first.

1.

B. The king's pawn two squares.

W. The same.

2.

B. K. knight to the bishop's 3d.

W. Q. KNIGHT TO THE BISHOP'S 3d.*

3.

B. K. bishop to Q. bishop's 4th.

W. The same.

4.

B. Q. b. pawn 1 square.

W. K. knight to the bishop's 3d.

* LOLLI's book contains a *Practical Treatise of Defence against the Advantage of the Move*, by the ANONYMOUS MODENESE. These masters term a party thus opened and defended, describing the first three moves, the *piano* game.

At the second counter-move the following question demands an answer:—"When the king's pawn is attacked by the adverse knight,—should it be sustained by the queen's pawn, or by the queen's knight; or, leaving it exposed, should the king's bishop's pawn be moved two squares?" PHILIDOR replies: "By the Q. pawn." See his *Third Party, First Back Game, Corrected Variation*. LOLLI, and the ANONYMOUS MODENESE, answer: "By the Q. knight." See the present example. GRECO appears to rely on the counter-attack, "King's bishop's pawn two squares." See the *Eighth Essay*.

5.

B. Q. pawn 2 squares.

W. The K. pawn takes it.

6.

B. The Q. b. pawn takes the pawn.

W. The K. bishop gives check.

7.

B. The Q. bishop interposes.

W. The bishop takes the bishop, *checking*.

8.

B. The Q. knight takes the bishop.

W. Q. pawn 2 squares.

9.

B. The K. pawn takes the pawn. (a)

W. The K. knight takes the pawn.

10.

B. The queen to her knight's 3d.

W. Q. knight to the king's 2d.

The MODERATOR pronounces this to be an equal game.

No. II.

COMPETING VARIATION;

Played from Leader.

9.

B. K. pawn 1 square.

W. The Q. pawn takes the bishop.

10.

B. The K. pawn takes the knight.

W. The queen takes the K. pawn.

(a) In the Back Game, K. pawn 1 square.

11.

B. The queen *checks*, at her king's second.

W. The queen interposes, at her king's 2d.

[LOLLI is a correct player; yet no move should be adopted from him without circumspection, as it may depend on his form of castling. Thus he directs the *queen's bishop to cover*, which would be immediately forced on an English board.]

12.

B. The queen takes the queen, *checking*.

W. The knight takes the queen. [The KING TAKES in Variation; which seems better.]

13.

B. The Q. knight takes the pawn.

The *isolated* pawn is perhaps rather more than compensated by the forwardness of the pieces: but there is no material inequality.

VARIATION.

12.

W. The king takes the queen.

13.

B. The Q. knight takes the pawn.

W. Q. bishop to *adverse* K. knight's 4th.

14.

B. K. knight to *adverse* king's 4th.

W. The knight takes the pawn.

15.

B. The K. knight takes the bishop.

W. Knight checks, and takes Q. rook.

Circumstances are favourable for trying the strength of a rook and a pawn against two knights.

Eighth Essay.*From GRECO.**The Black moving first.*

1.

B. King's pawn 2 squares.

W. The same.

2.

B. K. knight to his bishop's 3d.

W. K. b. pawn 2 squares*.

Error in the Attack.

3. K. knight takes p. (a) Queen to K2.

4. The queen gives check. K. kn. pawn interposes.

5. K. knight takes kn. Queen takes pawn, chg.
pawn.

6. K. bishop interposes (b) K. knight to B3.

7. Queen to KR4. Queen takes K. kn. pawn.

* If all the subsequent moves could be relied on as correct, this example would prove, that there is a second valid defence, and that the attack is not safe. But the Author of the *Introduction* is inclined to think, that this ingenious game must not be received as a guide, although it well deserves to be examined. He has subjoined the sketch of a Variation. The double column should perhaps commence with the second counter-move, as indicating a fallacious course.

(a) In the second Back Game, from GRECO, the K. PAWN TAKES, which is the right step.

(b) In the first Back Game, *King to queen's square.*

- | | |
|--------------------------|---|
| 8. Knight takes rook. | Queen takes rook, <i>chg.</i> |
| 9. K. bishop interposes. | Queen gives check. |
| 10. Queen takes queen. | K. b. pawn takes queen. |
| 11. K. bishop to QB4. | Q. pawn 2 squares. |
| 12. K. bishop to QK3. | K. bishop to kn. 2 ; must
win a piece. |

FIRST BACK GAME,

On the Sixth Move of the Black.

- | | |
|---------------------------|---------------------------------------|
| 6. King to Q. | K. knight to B3. |
| 7. Queen to KR4. | K. r. pawn takes knight. |
| 8. Queen takes rook. | K. knight to <i>adv.</i> K4. |
| 9. Queen returns to KR4. | Knight to <i>adv.</i> K3. <i>chg.</i> |
| 10. Q. pawn takes knight. | Queen takes queen. |

SECOND BACK GAME.

Played from Leader.

3.

B. The K. pawn takes the pawn.

W. K. pawn 1 square.

4.

B. K. knight to *adverse* king's 4th.

W. K. knight to the bishop's 3d.

5.

B. K. kn. pawn 2 squares.

W. Q. pawn 1 square.

6.

B. K. knight to Q. bishop's 4th.

W. Q. kn. pawn 2 squares.

7.

3 B. K. knight to Q. rook's 4d.

W. Q. r. pawn 1 square.

Error in the Attack.

8. K. bishop to the knight's 2d.

[First Player should substitute K. KN. PAWN 1 SQUARE,
as in *Sketch of a Variation.*]

 Q. pawn 1 square.

9. Q. pawn 1 square. Q. bishop to kn. 2.

10. Q. pawn takes pawn. Knight takes Q. pawn.

11. K. r. pawn 1 square. Q. pawn 1 square.

12. Q. knight to Q2. K. bishop to *adv.* QK4.

13. Q. b. pawn 1 square. Pawn takes pawn.

14. Q. knight takes knight.

GRECO directs the White pawn to take Q. kn. pawn, *discovering check*, and afterwards wins by a long train of moves. But if the pawn, instead, ATTACK THE QUEEN, DISCOVERING CHECK, he must immediately win the queen for a bishop.

SKETCH OF A VARIATION,

From the SECOND BACK GAME, on the Eighth Move of the First Player.

No. I.

8.

B. K. KN. PAWN 1 SQUARE.

W. K. r. pawn 2 squares. (u)

9.

B. The pawn takes the knight.

W. The queen takes the pawn.

10.

B. The queen to the king's 2d.

W. The Q. bishop takes the pawn.

11.

B. K. r. pawn 1 square.

W. Q. pawn 1 square.

12.

B. Q. b. pawn 1 square.

W. Q. knight to the queen's 2d.

13.

B. Q. PAWN 2 SQUARES.

W. Q. b. pawn 2 squares.

(a) It appears that the Second Player has not a better move:

8. _____

K. knight to Q4. (c)

9. Q. b. pawn 2 squares.

The pawn takes pawn.

10. K. bishop takes pawn.

Q. bishop to kn. 2.

11. Queen gives check, at ad.

Kr4. and has obviously the best game.

14.

B. Q. bishop to the king's 3d.

W. K. bishop to the queen's 3d.

The first player has gained a knight for a pawn; but not without losing something in position.

The following Experiments merely shew that the Attack cannot be improved.

No. II.

13. K. knight takes pawn. Pawn takes knight.
 14. Queen takes pawn. Q. rook to Q.
 15. Q. takes Q. p. *Or, No. 3.* Q. knight to K4.
 16. Queen gives check. Q. b. pawn interposes.
 3. 17. Queen to *adverse* QR4. Knight to *adv.* Q/chg.

This is not so well for the first player as the preceding.

No. III.

15. B. Q. pawn 2 squares. W. K. p. takes Q. p. *in passing.*
 16. K. bishop takes pawn. Q. bishop takes bishop.
 17. Queen takes bishop. Knight to K4.
 18. Queen to KK3. Knt. to *adv.* KB3, chg.

Conclusion.

IN closing this treatise, a page will be devoted to observations on the system of play principally cultivated by PHILIDOR. That system is, WITHOUT NEGLECTING THE OPPORTUNE USE OF THE PIECES, TO FOUND AN ASCENDANCY ON THE SUPERIOR MANAGEMENT OF THE PAWNS. There is no branch of play of which the study will conduce more to proficiency. But it may lead to sacrifice without compensation, to attempt that master's line of play, at critical points of a game, without having arrived at the principle; and the principle is only to be obtained by canvassing every step in his *games*, toward a result of declared inequality, till the *alleged cause* be recognized, or some *unspecified cause* be detected. In resting the main battle on the pawns, one difficulty is — should the adversary abandon the direct mode of opposition with his own pawns, to guard against the facility which he thereby obtains, of employing a great number of pieces in forcing the position of your king. This inconvenience is to be prevented, without relinquishing the defence of the pawns, or neglecting their passage to promotion; but there is danger, in pursuing any plan intensely, of acquiring a manner.

The judicious player will avail himself of the masterly instructions which PHILIDOR gives for the conduct of the pawns; without reposing on his system on all occasions; adopting SUCH ONLY OF HIS PRINCIPLES in attack and defence as are proved to involve no defeat when scientifically counteracted.

The models of CUNNINGHAM and SALVIO, requiring a great knowledge of the board to prevent the adventurer from suffering by enterprise, will in practice be equally delicate to follow. The spirit of these accomplished specimens is what you should endeavour to seize.

In those *Regular Parties* of PHILIDOR which the White commences, the First Player in proceeding to the second and third steps, has an acknowledged series of good moves*: but the Second Player can scarcely select from the best treatises a train of steps of which the radical safety is so demonstrable, that some master has not called it in question. The student will, in counteraction, observe where he can vary with advantage, from the proposed models of defence, or without increasing the disadvantage of being confined some time to defensive steps by playing against the move. Thus, while with a mixture of prudence and spirit you do not disdain to adopt from edited forms steps

* So he has in the *Third Party*, if one move not contemplated by the Author be admitted.

that are suited to the situation ; the features of your play will be impressed with the character of your own powers ; and you will guard against a habit of moving in a mechanical series, as if you wanted that promptness which should conform itself to all circumstances.

You may play the game of HANNIBAL or FABIVS. If you have naturally a disposition for enterprise, and are fertile in expedients, the exercise of invention may prevent an adversary of slower parts from prosecuting those systematic plans which he has tried and proved. If, on the contrary, your abilities are rather solid than splendid, you will, even in those speculations into which a player of an opposite turn will sometimes draw you, steer as near as possible to the shore of certainty, never launching into a new track without deliberation. But whether your ingenuity expatiate in the wide fields of new combination, or your judgment adhere to paths which the names of great masters recommend, your best guide will, after all, be experience. If you unite both, you will not want, though you will excuse, the officiousness of advice.

END OF THE INTRODUCTION.

ANALYSIS
OF
THE GAME OF CHESS,

BY
MR. PHILIDOR.

TO WHICH ARE ADDED,
SEVERAL PARTIES, PLAYED BY THE
AUTHOR BLINDFOLD,

AGAINST
THREE ADVERSARIES.

A New Edition,
WITH CORRECTIONS BY THE EDITOR,
CHIEFLY REGARDING THE PERSPICUITY OF THE LANGUAGE.

Ludimus effigiem belli. **VIDA.**

ADVERTISEMENT.

~~NOTES~~

Distinction in the Notes.

It is to be remarked, that, in the **NOTES**, the reader is addressed as the player supposed to move the white pieces; and, to avoid ambiguity, the player of the blacks, an imaginary antagonist of the reader, is spoken of in the third person.

Notation in the Double Columns.

The same system is pursued in the double columns as in the single; but the following contractions are used, as **CONVENTIONAL SIGNS**:

K represents	King's square.
KB	king's bishop's square.
KK	king's knight's square.
KR	king's rook's square.
Q , with similar combinations ..	queen's square, &c.
2, 3, 4 ,	the second, third, and fourth square of the file, counting from the first on that party's section.
adv. 2, 3, 4 ,	the second, third, and fourth square of the file, counting from the first on the adverse section.

If the reader desires a fuller explanation, it may be seen in the
PREFACE.

ANALYSIS OF CHESS.—

First Party.

1.

W. King's pawn to the fourth of the file.

B. The same.

2.

W. K. bishop to his Q. bishop's 4th.

B. The same.

3.

W. Q. b. pawn 1 square.

B. K. KNIGHT TO HIS BISHOP'S 3D.*

4.

W. Q. pawn to the fourth of the file. (a)

B. The pawn takes the pawn.

* The radical efficiency of this move in defence is tried in *PHILIDOR's Fourth Regular Party*. The present game turns upon the validity of the fifth move.

(a) This pawn is pushed to its extent for two reasons:—to hinder the adverse K. bishop from attacking your K. b. pawn; —and to bring the strength of your pawns into the centre of the board.

5.

W. The pawn takes the pawn. (b)

*Error in the Defence.*5.  K. bishop to QK3. (c)

6. Q. knight to B3. Castles.

7. K. knight to K2. (d) Q. b. pawn to 3.

(b) When you have two centre pawns thus standing abreast, you must take care not to push either of them, before your adversary proposes to exchange: which you will then avoid, by pushing forwards the attacked pawn.

(c) If, instead of withdrawing, the black BISHOP GIVES CHECK, you cover with the Q. bishop; and if he exchange, you take his bishop with your knight, which will then defend your king's pawn. Thus far PHILIDOR in this place. The MODENESE, in a letter to LULLI, p. 365, proposes that the Black should play as follows:

5.

B. THE K. BISHOP GIVES CHECK.

6.

W. The Q. bishop interposes.

B. The bishop takes the bishop, checking.

7.

W. The knight takes the bishop

B. Q. pawn 2 squares. This causes the white K. pawn to be taken off by an inevitable exchange. The MODENESE considers that the position will then be equal.

In the *Fourth Regular Party*, PHILIDOR adopts this counterplay; but carries his analysis of the position farther.

(d) At the K. bishop's 3d. the obstruction given by the knight to the motion of the pawn is sometimes inconvenient; therefore, avoid placing the knight before the bishop's pawn, when you can bring him into combination at the king's second square, without being exposed to such a stroke as in *First Regular Party*, Second Back Game.

8. K. bishop to Q3. (e) Q. pawn to 4.
9. K. pawn to *adv.* 4. K. knight to K.
10. Q. bishop to K3. K. b. pawn to 3. (f)
11. Queen to 2. (g) Pawn takes pawn. (h)
12. Pawn takes pawn. Q. bishop to K3. (i)
13. K. knight to KB4. (k) Queen to K2.
14. Q. bishop takes bp. (l) Pawn takes bishop.

(e) The bishop retires, to avoid being attacked by the Q. pawn, because that would force you to take his pawn with yours, and separate your pawns.

(f) He plays this to give an opening to the rook; and this cannot be hindered, whether he or you take.

(g) You should not take the offered pawn, because your K. pawn would then lose its file; whereas, leaving yours to be taken, you supply its place with the Q. pawn, and sustain that afterwards with the K. b. pawn. These two pawns united will undoubtedly win the game.

(h) He pursues his design of giving an opening to his rook.

(i) He plays this bishop to increase the security of his Q. pawn, and to enable him to push afterwards his Q. b. pawn; you could, it is true, oblige him to double a pawn in the knight's file, by taking his K. bishop with your Q. bishop; but this would make an opening to his K. rook: besides, a double pawn, when connected with others, as his would be, may be manœuvred without disadvantage. In the First Back Game, Black K. bishop takes Q. bishop.

(k) Your K. pawn being as yet in no danger, your knight attacks his bishop, in order to take him, or force him to remove.

(l) It is dangerous to let the adverse K. bishop command the diagonal of your K. b. pawn; and therefore, when your Q. pawn cannot intercept his action, it is necessary to oppose to him your Q. bishop, and to *exchange* at a suitable opportunity.

15. Castles with K. rook (*m*) Q. knight to Q2.
16. K. knight takes bishop. Queen takes knight.
17. K. b. pawn to 4. K. knight to Qb2.
18. Q. rook to K. K. kn. pawn to 3. (*n*)
19. K. r. pawn to 3. (*o*) Q. pawn 1 square.
20. Knight to K4. K. r. pawn to 3. (*p*)
21. Q. kn. pawn to 3. Double pawn to QK4.
22. K. kn. pawn to 4. K. knight to Q4.
23. Knight to Kk3. (*q*) K. knight to *adv.* K3. (*r*)
24. Q. rook takes knight. Pawn takes rook.
25. Queen takes pawn. Q. rook takes r. pawn.
26. Rook to K. (*s*) Q. takes Q. kn. pawn.

(*m*) You castle on that side, in order to sustain your K. b. pawn, which you will advance two squares as soon as your king's pawn is attacked.

(*n*) He is forced to push this, to hinder your K. b. pawn from attacking his queen, which would give you two pawns in a front line upon his field.

(*o*) To enable you to push K. kn. pawn to its extent.

(*p*) To prevent your knight from entering his game, and forcing his queen to remove, which would immediately make an opening for your pawns.

(*q*) To enable you to push the K. b. pawn next, which will be then supported by three pieces, the rook, the bishop, and the knight.

(*r*) He thus prepares to cut off the communication between your pieces, and break the strength of your pawns; which he would do, by pushing his king's knight's pawn; but you prevent his object, by sacrificing your rook.

(*s*) To support K. pawn, which would be left without adequate support, were you to push K. b. pawn.

27. Queen to K4. Queen to K3. (t)
 28. K. b. pawn to *adv.* 4. Pawn takes pawn.
 29. Pawn takes pawn. Queen to 4. (u)
 30. Queen takes queen. Pawn takes queen.
 31. Bishop takes pawn. Knight to 3.
 32. K. b. p. to *adv.* 3. (x) Q. rook to *adv.* QK2.
 33. Bishop to Q3. King to B2.
 34. Bishop to *adv.* Knight to *adv.* QB4.
 KB4. (y)
 35. Knight to *adv.* KR4. K. rook *gives check.*
 36. Bishop interposes at Knight to *adv.* Q2.
 KK4.
 37. K. pawn *gives check.* King to knight's 3d. (z)
 38. K. b. pawn to *adv.* 2. Rook to KB.
 39. Knight *checks.* King to knight's 2d.

(t) The queen returns, to prevent check-mate.

(u) Offering to exchange, to destroy the possibility of check-mate by your bishop and queen.

(x) It is material to observe, that when your bishop runs upon WHITE squares, you must put your pawns upon BLACK; or, if the bishop runs upon BLACK squares, then keep the pawns upon WHITE; by which method the bishop prevents the adversary's pieces from intruding between your pawns. This rule is hardly ever to be dispensed with, in case you attack, and have some pawns advanced; but, in case of a defence, the rule must be reversed, and the pawns set upon the bishop's colour.

(y) Here is an illustration of the above note: if your bishop ran black, the adversary's king might insinuate between your two pawns.

(z) In the Second Back Game, King to bishop's square.

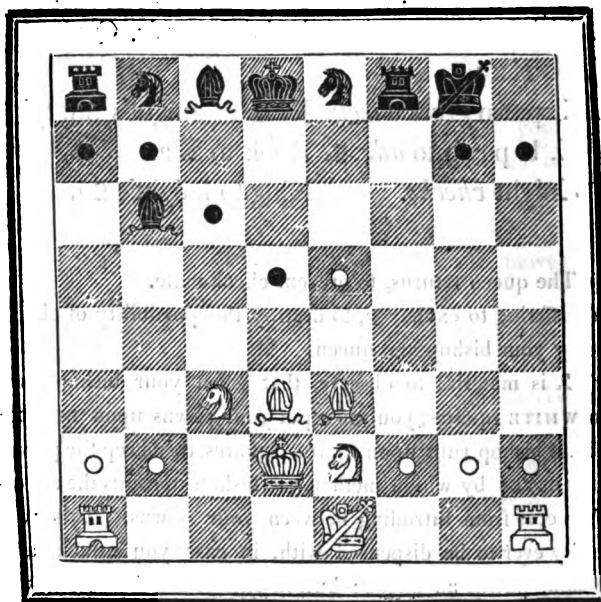
40. Bishop to *adv.* K_R4. Plays any where.

41. Pushes to queen.

FIRST BACK GAME,

On the Twelfth Move of the Black.

POSITION OF THE PIECES.



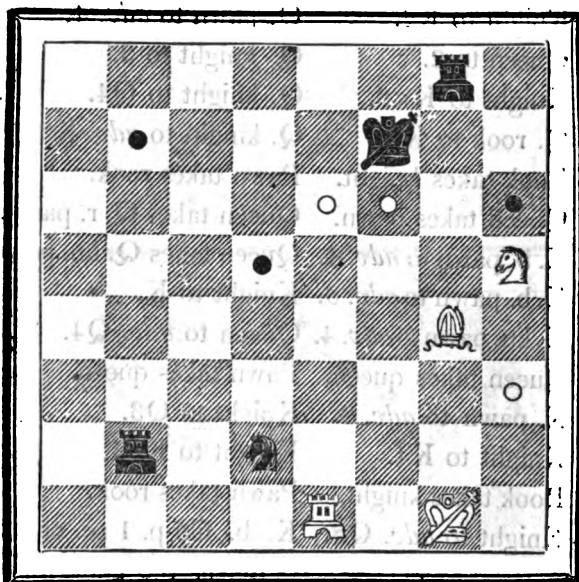
12. ————— K. bishop takes bp.
 13. Queen takes bishop. Q. bishop to K3.
 14. K. knight to K_B4. Queen to K2.
 15. Knight takes bishop. Queen takes knight.

16. Castles with K. rook. Q. knight to Q2.
17. K. b. pawn to 4. K. kn. pawn to 3.
18. K. r. pawn to 3. K. knight to 2.
19. K. kn. pawn to 4. Q. b. pawn to 4.
20. Knight to K2. Q. pawn to *adv.* 4.
21. Queen to 2. Q. knight to 3.
22. Knight to K3. Q. knight to Q4.
23. Q. rook to K. Q. knight to *adv.* K3.
24. Rook takes knight. Pawn takes rook.
25. Queen takes pawn. Queen takes Q. r. pawn.
26. K. b. pawn to *adv.* 4. Queen takes Q. kn. pawn.
27. K. b. pawn to *adv.* 3. Knight to K.
28. K. kn. pawn to *adv.* 4. Queen to *adv.* Q4.
29. Queen takes queen. Pawn takes queen.
30. K. pawn to *adv.* 3. Knight to Q3.
31. Knight to K4. Knight to KB4.
32. Rook takes knight. Pawn takes rook.
33. Knight to *adv.* Q3. K. b. file p. 1 sq. or any
move, the game being
lost.
34. K. pawn to *adv.* 2. K. rook to QK.
35. Bishop *gives check*. King retires.
36. Knight *gives check*. King removes.
37. Knight to *adv.* Q. King where he can.
discovg. chk.
38. K. pawn queens, and
gives mate.

SECOND BACK GAME,

Played from Leader.

POSITION OF THE PIECES.



37. ————— King to B.
 38. Rook to QR. Rook gives check.
 39. Rook takes rook. Knight takes rook.
 40. King to R2. Knight to adv. QB3.
 41. Knight to KB4. Knight to adv. K4.
 42. Knight takes pawn. Rook to KK4.
 43. K. pawn gives check. King to B2.
 44. Bishop checks, at King takes bishop.
 adv. K3.
 45. K. p. queens, check-
 ing; and wins.

Second Party.

1.

W. The king's pawn 2 squares.

B. The same.

2.

W. King's bishop to Q. bishop's 4th.

B. Q. B. PAWN 1 SQUARE?

[This counter-move is disputable: The defence fails in this game: but it is difficult to prove that the error of the vanquished begins here. See Note on sixth move.]

3.

W. Q. pawn 2 squares. (a)

B. The pawn takes the pawn. (b)

4.

W. The queen takes the pawn.

B. Q. pawn 1 square.

5.

W. K. b. pawn 2 squares.

B. Q. bishop to king's 3d. (c)

(a) It is necessary to advance this pawn two squares, to prevent the adversary from bringing his pawns into the centre of the board; for any other move would allow him to push his Q. pawn on your bishop, which would give him the move and attack.

(b) He plays Q. pawn two squares, in First Back Game.

(c) He thus prepares to push his Q. pawn, in order to make room for his K. bishop; and he opposes his Q. bishop to your king's, according to the direction in First Party.

6.

W. K. BISHOP TO QUEEN'S 3d?*

B. Q. pawn 1 square?†

7.

W. K. pawn to *adverse* 4th.

B. Q. b. pawn 1 square.

8.

W. The queen to K. bishop's 2d.

B. Q. knight to Q. bishop's 3d. (*d*)

9.

W. Q. b. pawn 1 square.

B. K. kn. pawn 1 square?

10.

W. K. r. pawn 1 square.

B. K. r. pawn 2 squares. (*e*)

* In PHILIDOR's *Third Regular Party*, the *white bishop exchanges*; which makes an even game.

† The EDITOR has marked with a note of interrogation those counter-moves where there seems an opportunity for a good substitution.

(*d*) If, instead of getting out his pieces, by playing his knight he should continue to advance his pawns, you might easily win. It must be observed, that one or two pawns FAR ADVANCED ON THE OPPOSITE SIDE, may be reckoned as lost, except when there is an open field for pieces to support them, or when the same pawns may be sustained by others. By the Second Back Game it will convincingly appear, that two united pawns upon the fourth rank, are better than two isolated upon the sixth.

(*e*) He pushes this pawn two squares, to prevent your pawns from assailing his. Observe two equal bodies of pawns are on

11.

W. K. kn. pawn 1 square. (f)

B. K. knight to rook's 3d.

12.

W. K. knight to bishop's 3d.

B. K. bishop to king's 2d.

13.

W. Q. r. pawn 2 squares.

B. K. knight to bishop's 4th.

14.

W. The king to bishop's square.?

B. K. r. pawn 1 square.

15.

W. K. kn. pawn 1 square.

B. K. knight to *adverse* 3d. *checking*.

16.

W. The king to knight's second.

B. The knight takes the rook.

17.

W. The king takes the knight. (g)

B. The queen to her second square.

the board : you have four to three on the king's side, and he has a similar superiority on the queen's side : the player that is able first to separate his adversary's pawns, and especially if he break the larger division, will win the game.

(f) This move is material, by its seasonable anticipation, because, by pushing his K. r. pawn a square, he would have cut off the communication between your pawns ; your K. kn. pawn, unmoved, had been unable to join that of your bishop, without being exposed to be taken by his rook's pawn.

(g) Though a rook's value commonly far exceeds that of a

18.

W. The queen to K. knight's square, (*h*)

B. Q. r. pawn two squares.

19.

W. Q. bishop to king's third. (*i*)

B. Q. kn. pawn 1 square.

20.

W. Q. knight to rook's 3d.

In whatever counter-move the subtle fallacy may lurk, the DEFENCE after the 20th quickly shews itself to be untenable. The ATTACK in the part which follows is very finely conducted.

20. ————— Castles with Q. r. (*k*)21. K. bishop gives *chk.* King to QB2.22. Q. knight to QB2. (*l*) Q. rook to its sq.

knight, yet two causes conspire to make the exchange rather beneficial to you: his knight has consumed four moves, your rook not one, and your king but two, so that for the difference between the knight and rook you have two clear moves; the menacing situation of the knight had been troublesome, and the security in which his removal places your king will enable you to form an attack on which ever side the adversary may castle.

(*k*) It is essential thus to sustain the K. kn. pawn, lest he should sacrifice his bishop for your two pawns; and as all the strength of your game consists in pawns, the breaking of them would give him the attack, and probably the game.

(*i*) To induce the adversary to push his Q. b. pawn, which would give you the victory very soon, by making an opening for your knights.

(*k*) He castles on that side, to avoid your strongest division of pawns, which present a menacing front, and are farther advanced than those on the left wing.

(*l*) Had you given check with this knight, you would have

23. K. bp. to *adv.* QK4, Queen to her square. (m)
 24. Q. kn. pawn 2 sq. Queen to KB.
 25. Q. kn. p. takes Q. b. p. Q. kn. pawn takes pawn.
 26. K. knight to Q2, (n) Q. b. file p. to *adv.* 4. (o)
 27. K. kn. returns to B3, K. b. pawn 1 sq. (p)
 28. Q. bishop gives *chk.* King to QK2.
 29. K. bp. takes kn. *chg.* King takes bishop.
 30. K. knight gives *chk.* King to Q2, (q)
 31. K. b. pawn to *adv.* 4. Q. bishop to KK.
 32. K. pawn gives *check.* King to his square.
 33. K. kn. to *adv.* QK4, K. bishop to Q3.
 34. Queen to 4. (r) (Lost every where.)

entangled your bishop, and lost many moves; it is therefore better to place the knight to co-operate with the pawns.

(m) In order to place her, next, at king's bishop's square, to increase the support of Q. b. pawn.

(n) To strengthen your attack on his pawn.

(o) To gain a move, and to hinder your K. knight from placing himself at Q. knight's third. He plays, instead, K. b. pawn in the Third Back Game.

(p) His situation is, by any play, irretrievable; because your knights have a free passage into his game.

(q) If his king take your queen's bishop, you win his queen by a discovered check; and if his king remove elsewhere, he will lose his queen's bishop.

(r) The queen next takes Q. pawn; or as the adversary may play, distresses his pieces, and wins.

FIRST BACK GAME,

*Played from Leader.**Decided Error in Defence.*

- | | |
|---|----------------------------------|
| 3. _____ | Q. pawn 2 squares. |
| 4. K. pawn takes pawn. | Q. b. pawn takes pawn. |
| 5. K. bishop gives <i>chk</i> . | Q. bishop interposes. |
| 6. K. bishop takes bp. | Q. knight takes bishop. |
| 7. Q. pawn takes pawn. | Q. knight takes pawn. |
| 8. Queen to K2. | The same. |
| 9. Q. knight to B3. | Castles. |
| 10. Bishop to KB4. | Q. knight to B3. |
| 11. Castles. | Queen takes queen. |
| 12. K. knt. takes queen. | Q. pawn to <i>adv.</i> 4. |
| 13. Q. knight to K4. | K. b. pawn 1 square. |
| 14. K. r. pawn 2 squares. | The same. |
| 15. K. rook to 3. | K. knight to B3. |
| 16. Bishop takes knight. | Rook takes bishop. |
| 17. K. rook to Q3. | Q. rook to K. |
| 18. K. knt. takes pawn. | Knight to <i>adv.</i> QK4. |
| 19. K. rook to K3. | Knight takes r. p., <i>chg</i> . |
| 20. King to QK. | Knight retires. |
| 21. Knt. to <i>adv.</i> Q3., <i>chg</i> . | |

Wins a rook for a knight and pawn.

SECOND BACK GAME,

Played from Leader.

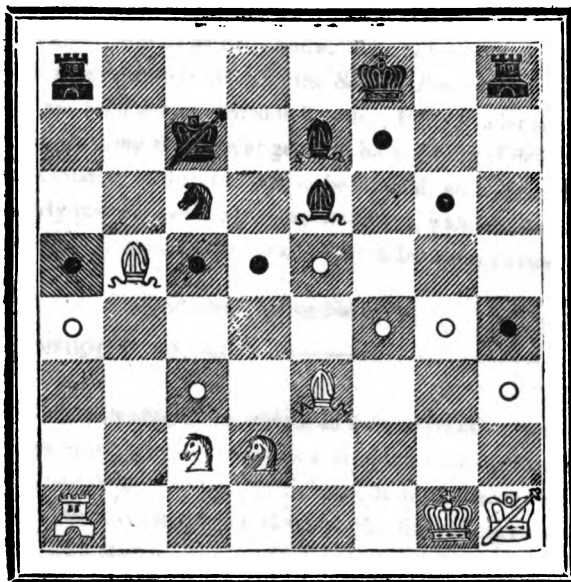
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|---------------------|------------------------------|
| 8. _____ | Q. b. pawn to <i>adv.</i> 4. |
| 9. K. bishop to K2. | Q. pawn to <i>adv.</i> 4. |

10. Q. b. pawn 1 square. Q. pawn to *adv.* 3.
11. K. bishop to 3. Q. bishop to Q4.—
12. Q. kn. pawn 1 square. Q. kn. pawn 2 squares.
13. Q. r. pawn 2 squares. Q. b. pawn takes pawn.
14. Q. r. pawn takes p. Bishop takes bishop.
15. K. knt. takes bishop. Q. knight to Q2.
16. Q. bishop to K3. Rook to Qk.
17. Q. b. pawn 1 sq. Q. knight to 3.
18. Q. knight to Q2. K. bishop to *adv.* Qk4.
19. Castles, and will win.

THIRD BACK GAME,

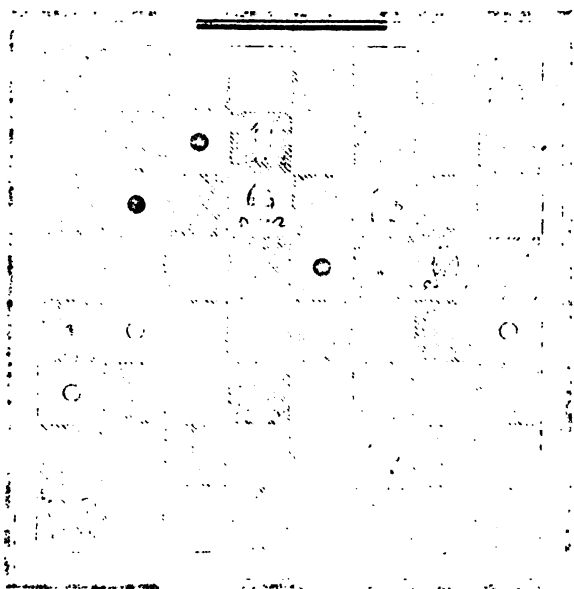
Played from Leader.

POSITION OF THE PIECES.



Black to move.

26. ————— K. b. pawn 1 square.
 27. K. knight to QK3. Q. b. pawn 1 square.
 28. Q. bp. gives check. King to QK2.
 29. K. knight gives check K. bishop takes knight.
 at adv. QB4.
 30. Q. bp. takes bishop Queen to B.
 31. Rook to QK. King to QB2.
 32. Q. b. to adv. Q3, chg. King to Q.
 33. Queen gives check. (Loses the game.)



Third Party.

THE BLACK MOVING FIRST.

N. B. The tactics of this game are not quite regular; but the first moves of the *White* are very well calculated, especially when some odds are granted. — PHILIDOR. But see Note on the second counter-move.

1.

B. The king's pawn 2 squares.

W. The same.

2.

B. K. knight to his bishop's 3d.

W. Q. pawn 1 square.

According to the *Corrected Variation on the First Back Game*, this defence is not tenable, although RUI LOPEZ, a Spanish author on Chess, preferred it to the defence by the queen's knight, as well as PHILIDOR. The latter counter-move, of which an example is given in the *Seventh Essay of the Introduction*, has been demonstrated to be safe. If the Reader should concur in thinking the present game to have a radical defect as an entire model; still it deserves to be studied, as a depository of masterly instructions for playing the pawns, which will admit of general application. — AUTHOR OF THE INTRODUCTION.

Radical Error, losing the move.

3. K. bishop to QB4.*

* Philidor intended this example as a demonstration against the *second* MOVE: it may serve as a demonstration against the *third*. Though no guide to the Defence, it is a beacon to the Attack. The first player should adopt the fine alternative in the *First Back Game*.

M

3. ————— K. b. pawn 2 squares. (a)
4. Q. pawn 1 square. Q. b. pawn 1 square.
5. Pawn takes pawn. (b) Bishop takes pawn.
6. Q. bp. to *adv.* KK4. K. knight to B3.
7. Q. knight to Q2. (c) Q. pawn another sq.
8. The K. bishop retires. K. bishop to Q3. (d)
9. Queen to K2. The same.
10. Castles with K. r. (e) Q. knight to Q2.

THE NOTES (a), (b), (d), (e), (f), (g), convey maxims which are independent of this example.

(a) It is advantageous to change your K. b. pawn for his K. pawn, *letting the adversary take*; because, by that removal, your king's and queen's pawns may occupy the centre of the board; besides, in castling on the king's side, your rook acts upon a file already opened.

(b) Should the adversary refuse to take the bishop's pawn, you leave it exposed, and cautiously avoid to push it, unless he should *castle in the opposite quarter*; in which case, you play it forward, as in the Second Back Game. You are, in general, to decline shewing hastily, whether you design to push the pawns on your right or left, before your adversary has castled; because he will otherwise retire on the side where your pawns are less advanced, and less able to make an impression.

(c) Should he take your knight, you must take his bishop with your pawn, to concentrate your pawns.

(d) This is the best square which your king's bishop can select, except the fourth of Q. b. file; at the queen's third, he is prepared to attack the king's rook's pawn, in case the adversary castles on that side.

(e) He *castles on the queen's side*, in the Third Back Game; then you immediately castle on the king's, in order to assail him with all the pawns opposite. As a retreat from a repelled

11. K. knight to R4. (*f*) Queen to K3.
12. K. knt. takes bp. (*g*) Queen takes knight.
13. Q. bp. takes knt. (*h*) Pawn takes bishop.
14. K. b. pawn 2 squares. Queen to K3.
15. Pawn takes pawn. Pawn takes pawn.
16. K. rook to KB3. (*i*) K. r. pawn 2 sq. (*k*)
17. Q. rook to KB. Castles with Q. rook.
18. Q. b. pawn 2 squares. K. pawn to *adv.* 4. (*l*)

attack can seldom be made without loss, you should forbear engaging the adverse party closely, until your pawns are sustained by one another, and the supporting pawns by your pieces. The proper form of *attack by pawns* is shewn by the whites in the Third Back Game; and the progression of the black pawns, there, is an example of a premature assault.

(*f*) To make room for his K. b. pawn, designing, by its advance, to break your cordon of pawns.

(*g*) If he had pushed K. b. pawn two squares, you should have taken these steps in the following order: — have attacked his queen with Q. bishop; next, have pushed K. r. pawn upon his bishop, to force him to take your knight; then, have taken his bishop with your pawn, to increase the support of your king's pawn, and replace it if lost.

(*h*) If he refuse, the bishop must remain imprisoned by your pawns; or his player must lose three moves, which would ruin his situation.

(*i*) Designing either to remove your queen, or to double, if necessary, with the other rook.

(*k*) To give a protected space to your queen, should the adversary attack her with his king's rook.

(*l*) The refined motives to this step make it difficult to explain. Preparatory to unfolding them, let it be observed, that when you have a diagonal chain of pawns, *that which from*

19. Q. pawn takes pawn. Q. pawn to *adv.* 4.
20. Bishop to QB2. Knight to K4. (*m*)
21. K. rook to *adv.* KB3. Queen to Kk2.
22. Queen to KB2. (*n*) Knight to *adv.* Kk4.
23. Queen *gives check.* King to Qk.
24. Rook takes bishop. (*o*) Rook takes rook.

position ought to be the leader, must not be left in the rear. One project of the adversary, was to force you to commit your pawns. Seeing your K. pawn out of the oblique line formed by your other pawns, he aimed, by pushing Q. b. pawn, to induce your queen's pawn to advance — first, that its progress might be blocked by his, while your K. pawn was left behind; and secondly, that your arrested pawn might shield his K. r. pawn from the action of your bishop. Both these designs you defeat by impelling K. pawn against his rook, and it is eligible to sacrifice it. Should he take it, an open file is obtained for your Q. pawn; which you will advance immediately, and sustain in case of need with others — ultimately to promote it, or employ it in some combination that may conduce to victory. It is true that his queen's pawn, passing, at the capture, into K. file, appears to have the same advantage of having no opposition from your pawns to make a queen; however, there is a difference, because his pawn being isolated, will be in danger, all along its passage, of seizure by your pieces.

(*m*) To stop his K. pawn; in its confined state, it blocks the passage of its own bishop and knight.

(*n*) In order to give check: if he had pushed K. r. pawn, to hinder the attack of your knight, you must have advanced Q. pawn, which would have been a decisive stroke.

(*o*) This partial sacrifice saves his K. r. pawn, and takes off your bishop which greatly incommoded him. His queen will afterwards restrict your capturing rook.

- | | |
|----------------------------------|----------------------------|
| 25. Queen to KB4. | Queen to K4. (<i>p</i>) |
| 26. Queen takes queen. | Knight takes queen. |
| 27. Rook to <i>adv.</i> KB4. | Knight to <i>adv.</i> KK4. |
| 28. Q. b. pawn to <i>adv.</i> 4. | Q. rook to KK3. |
| 29. Knight to QB4. | Knight to <i>adv.</i> K3. |
| 30. Knight takes knight. | Pawn takes knight. |
| 31. Rook to KB3. | Rook to Q. (<i>q</i>) |
| 32. Rook takes pawn. | K. rook to <i>adv.</i> Q2. |

Wins.

(*p*) Having the advantage of a rook against a bishop, towards the end of a party, you will gain by changing the queen. His queen would be troublesome to you; but he is forced to exchange, to avoid check-mate.

(*q*) You must seize the open files, to bring the rooks into play, especially at the latter part of the game.

FIRST BACK GAME.

3.

B. QUEEN'S PAWN 2 SQUARES.

W. K. b. pawn 2 squares.

4.

B. The Q. pawn takes the pawn.

W. The K. b. pawn takes the pawn.

5.

B. K. knight to *adverse* knight's 4th.

W. Q. pawn 1 square.

Error in Attack.

- | | |
|---|----------------------------------|
| 6. K. b. pawn 2 sq.* | K. bishop to QB4. |
| 7. Q. b. pawn 2 squares. | Q. b. pawn 1 square. |
| 8. Q. knight to B3. | K. knight to K2. |
| 9. K. r. pawn 2 squares. | K. r. pawn 1 square. |
| 10. K. knight to B3. | Castles. |
| 11. Q. knight to B4. | K. bishop <i>gives check</i> . |
| 12. Q. bishop interposes. | Bishop takes bishop. |
| 13. Queen takes bishop. | Q. pawn to <i>adv.</i> 4. |
| 14. Q. b. pawn 1 square. | Q. kn. pawn 2 squares. |
| 15. Q. b. p. takes p. <i>in passing</i> . | R. pawn takes pawn. |
| 16. Q. kn. pawn 1 sq. | Bishop to K3. |
| 17. Bishop to K2. | K. knight to KB4. |
| 18. K. knight to his sq. | K. knight to <i>adv.</i> 3. |
| 19. K. rook to 2. | K. file p. to <i>adv.</i> 3. |
| 20. Q. to her knt's. 2d. | Q. pawn to <i>adv.</i> 3. |
| 21. K. bishop to 3. | K. rook takes pawn. |
| 22. Castles. | K. rook takes Q. knight. |
| 23. Pawn takes rook. | Q. rook takes pawn. |
| 24. Q. r. pawn 1 square. | Rook <i>gives check</i> . |
| 25. King retires. | Rook to <i>adv.</i> QB2. |
| 26. Q. to her knt's. 4th. | Q. knight to B3. |
| 27. Queen to KB4. | Q. knight to B4. |
| 28. Queen takes K. knt. | Bishop <i>gives check</i> . |
| 29. King retires. | Knight <i>gives check-mate</i> . |

* In the *Corrected Variation*, the sixth move is Q. PAWN TO ADVERSE KING'S 3D. In PHILIDOR'S own Supplement to this Back Game, the same move is taken : but the Supplement differs from the *Corrected Variation*, at the seventh move.

SUPPLEMENT TO THE FIRST BACK GAME.

VARIANT AT THE SIXTH MOVE.

To facilitate reference, the EDITOR has transposed this Supplement from some promiscuous addenda which followed the Salvio Gambit. Its insertion where it had no connection, looks very much like an after-thought. Perhaps PHILIDOR had in the interval either seen the Critique of the MODENESE upon his Third Party, or some practical confutation of its principle derived from the same source. But this Supplement is neither a full acknowledgment, nor a complete correction of the original fallacy; and has but a diminished interest when it is known that the seventh move can be played better.

6.

B. QUEEN'S PAWN TO ADVERSE KING'S 3D.

W. K. knight to rook's 3d.

Error in Attack.

7. Q. b. pawn 2 squares.

[In Corrected Variation, K. KNIGHT TAKES K. B. PAWN.]

Q. pawn to adv. 4.

If you had sustained Q. pawn with that of Q. bishop, you would have lost the game; but in this situation he cannot take your pawn on K. file, without losing in return his on the same file. There is yet another way of playing, giving check with K. bishop, as below.—PHILIDOR.

8. K. knight takes pawn. K. bishop gives check.

9. Q. bishop interposes. Bishop takes bishop.

10. Q. knight takes bishop. Castles.

The pieces of the white seem to be the better placed.

Or,

7. ————— K. bishop gives check.

8. Q. knight to B3. (a) Q. pawn 1 square.
9. Q. r. pawn 1 square. K. b. p. to *adv.* K3. (b)
10. Q. r. p. takes bishop. Queen takes knight.
11. Queen takes pawn. K. knight to B4.
12. Queen to *adv.* K4. (c) Pawn takes K. b. p. *chg.*
13. King takes the pawn. Queen *gives check at adv. K2.*
14. K. kn. pawn inter- Queen *chks. at adv. Q4.*
poses.
15. Queen takes queen. Knight takes queen.
16. Q. bishop to KB4. K. knight takes pawn.
- K 17. Q. bishop to kn. 2d. Q. b. pawn 1 square.
18. K. rook to K. The king castles.

The advantage of position inclines to the white party.

(a) Had he covered the check with Q. bishop, you had taken his K. knight with your queen.

(b) If he take this pawn with K. b. pawn, you take his Q. knight, giving check; and afterwards win his K. knight with your queen.

(c) Had his bishop taken the pawn at his king's third, attacking your queen, you must have taken his queen with your knight; and after the reprisal on your queen, your knight would have a *divergent check* on his king and rook.

CORRECTED VARIATION.

*Extracted from a Letter of the ANONYMOUS MODENESE,
inserted in LOLLÍ'S Work, p. 366.*

1.

B. K. pawn 2 squares.

W. The same.

2.

B. K. knight to bishop's 3d (*the move censured by
PHILIDOR*).

W. Q. pawn 1 square.

3.

B. *The best move is Q. pawn 2 squares; which
our Author has introduced into his First
Back Game.*

W. K. b. pawn 2 squares.

4.

B. Q. pawn takes K. pawn.

W. K. b. pawn takes K. pawn.

5.

B. K. knight to adverse knight's 4th.

W. Q. pawn 1 square.

Here the ANONYMOUS MODENESE interposes the following commentary:—" Our Author judges the play of the White " to be best: and I prefer that of the Black; but now the " Black, instead of pushing the K. b. pawn 2 squares, should " pursue the following course:—

6.

B. Q. pawn to adverse king's 3d.

W. K. knight to rook's 3d.

7.

B. K. KNIGHT TAKES K. R. PAWN.

W. *If K. rook take the knight, the position will be ruined by a check from the black queen. Therefore, Q. bishop takes the pawn.*

8.

B. K. knight takes K. bishop.

W. K. rook takes knight. *Or, as below.*

9.

B. Q. bishop takes knight.

W. K. kn. pawn takes bishop.

10.

B. The queen gives check.

W. The Q. bishop interposes.

11.

B. The queen takes the undefended pawn.

The MODENESE observes, that "the Black will have gained a pawn, with a better game." The EDITOR of PHILIDOR dissents from this, considering the first player not to have gained the pawn without some expense in position, though it may be too light to vindicate the defence.

Or,

8.

W. The king takes the knight.

The second player thus saves the pawn, but forfeits the manœuvre of castling, and has a pawn isolated.

SECOND BACK GAME,

On the fifth Move of Philidor's Leader, p. 162.

[Examples like this, which contain one or more defective moves on each side, the EDITOR would call CAVETO GAMES; because the previous position of the winning player is exceptionable.]

Second Error in Attack.

- | | |
|----------------------------|-------------------------------------|
| 5. Castles. | K. b. pawn 1 square. |
| 6. Q. pawn 1 square. | Queen to KB3. |
| 7. Q. pawn takes pawn. | Q. pawn takes pawn. |
| 8. Q. r. pawn 2 squares. | K. kn. pawn 2 squares. |
| 9. Queen to 3. | K. kn. pawn to <i>adv.</i> 4. |
| 10. K. knight to K. | K. bishop to QB4. |
| 11. Q. b. pawn 1 square. | Queen to <i>adv.</i> KR4. |
| 12. Q. kn. pawn 2 squares. | K. kn. pawn to <i>adv.</i> 3. |
| 13. K. r. pawn 1 square. | K. bp. takes K. b. pawn. <i>ch.</i> |
| 14. King to n. | Q. bp. takes K. r. pawn. |
| 15. K. knight to B3. | Queen to KR4.—Wins. |

THIRD BACK GAME,

On the tenth Move of Philidor's Leader, p. 162.

10. Castles with Q. rook. Castles.
11. K. r. pawn 1 square. Q. knight to Q2.
12. K. kn. pawn 2 squares. Q. bishop to K3.

- | | |
|-----------------------------------|--|
| 13. Q. rook to Kk. | Q. kn. pawn 2 squares. |
| 14. K. r. pawn another sq. | Q. r. pawn 2 squares. |
| 15. Q. bishop takes knight. | Queen takes bishop. |
| 16. K. kn. pawn to <i>adv.</i> 4. | Queen to K2. |
| 17. Q. b. pawn 1 sq. | Q. r. pawn to <i>adv.</i> 4. |
| 18. Bishop to QB2. | Q. b. pawn another sq. |
| 19. K. r. pawn to <i>adv.</i> 4. | K. rook to Qk. |
| 20. K. rook to 4. | Q. b. pawn to <i>adv.</i> QB4. |
| 21. Q. pawn 1 square. | K. pawn 1 square. |
| 22. K. knight to K. | Q. kn. pawn 1 square. |
| 23. Pawn takes pawn. | K. rook takes pawn. |
| 24. Q. r. pawn 1 square. | K. rook to Qk4. |
| 25. K. b. pawn 1 square. | K. bp. takes Q. r. pawn. |
| 26. Pawn takes bishop. | Queen takes pawn, <i>chg.</i> |
| 27. King retires. | Queen <i>gives check.</i> |
| 28. Q. knight interposes. | Q. r. pawn 1 square. |
| 29. King to Q2. | Queen takes Q. pawn,
<i>chg.</i> |
| 30. King retires. | Q. r. pawn 1 square.
May obviously win. |
-

Fourth Party.

THE BLACK MOVING FIRST.

1.

B. King's pawn 2 squares.

W. The same.

2.

B. *Q. b. pawn 1 square. (a)*

W. Q. PAWN 2 SQUARES.

3.

B. The pawn takes the pawn.

W. The queen takes the pawn.

(a) Ill play of the adversary at this stage, because by pushing your queen's pawn two squares, you regain the advantage of the move.—PHILIDOR.

In an earlier edition, the step thus censured is said to *transfer the attack*, and *probably the game*, to the second player. It is rescued from the implication of entailing defeat, by the *perpetual check* to which the writer reduces the First Back Game: but such a subterfuge admits the adverse position to be superior, and the attack to be virtually forfeited. The Anonymous Modenaese, in a *Practical Commentary* which is subjoined, asserts the absolute propriety of the step in question; but the example intended to prove this, is inconclusive; and as he has not pursued the best counterplay against his own attack, may be said to strengthen Philidor's objection. I have not, however, made the double columns commence with the IMPRACHED MOVE; because the position may be reduced to a coincidence with the SECOND PARTY, where the same step, as a COUNTERMOVE, is

4.

B. Q. pawn 1 square. (*b*)

W. K. b. pawn 2 squares.

5.

B. K. b. pawn 2 squares. (*c*)W. K. pawn 1 square. (*d*)

6.

B. Q. pawn 1 square. (*e*)

W. The queen to K. bishop's 2d.

also upon trial. When made by the Second Player, this step merely *leaves the move in the same hands which held it before*; when made by the First Player, it *transfers the move*. This seems a sufficient exception to this mode of attack.—AUTHOR OF THE INTRODUCTION.

(*b*) If he had played K. knight to K2, you should have advanced K. pawn; sustaining it afterwards with K. b. pawn.

(*c*) If he had played Q. bishop to K3, you must have played K. bishop to Q3, and then the situation would have been the same as it is at the sixth move of the SECOND PARTY. If he had attacked your queen with Q. b. pawn, as in the First Back Game, he would have played very ill, because his Q. pawn would have been left behind.—*Vide also the THIRD PARTY, note (l), p. 163.*

(*d*) It is proper to decline changing your K. pawn for adverse K. bishop's, or your Q. pawn for adverse Q. bishop's, on account of the greater utility of the royal pawns; occupying the centre, they preclude the adversary from the most advantageous posts.

(*e*) Had he taken your K. pawn, you should have taken his queen; by preventing him from castling, you had kept the attack: his pawn could be taken afterwards. He plays *queen to her bishop's 2d*, in the Second Back Game.

7.

B. Q. bishop to king's 3d.

W. K. knight to bishop's 3d.

8.

B. Q. knight to queen's 2d.

W. K. knight to queen's 4th.

9.

B. K. bishop to Q. bishop's 4th.

W. Q. b. pawn 1 square.

10.

B. The queen to her knight's 3d.

W. Q. bishop to king's 3d.

11.

B. The K. bishop takes the knight.

W. The pawn takes the bishop. (f)

12.

B. K. knight to king's 2d.

W. K. bishop to queen's 3d.

13.

B. The king castles with his rook.

W. K. r. pawn 1 square.

The precise *point of fallacy* to which the *loss of the game* is ascribable remains to be ascertained. The counter-attack is well played: but the prior attack, repelled at its origin, has several feeble moves subsequently, which deprive the model of force as a demonstration.

(f) When you have two bodies of pawns, and an opportunity of transferring a pawn from one to another, the pawn should pass to the larger division, to concentrate them

14. Queen to her bp's. K. kn. pawn 2 squares.
2d. (g)
15. K. kn. pawn 1 square. The same. (h)
16. Q. kn. pawn 1 square. Q. knight to B3.
17. Q. b. p. another sq. Castles with Q. rook. (i)
18. Pawn takes pawn. Bishop takes pawn.
19. Q. knight to QB4. K. r. p. another sq. (k)
20. Knight takes bishop. Rook takes knight.
21. Bishop to KB2. (l) K. r. pawn to adv. 4.
22. Q. kn. pawn another Q. rook to KR3.
square. (m)

(g) Having no object for the power of his queen as she stood, he removes her to make room for his pawns, designing to push them upon you. — PHILIDOR.

Then why was the queen played here so recently, 10th move? It would be better to play Q. rook to bishop's square, and then push Q. b. pawn. — EDITOR.

(h) The advance of this pawn obstructs the game, by lessening the facility of exchanging; but you can always make an opening with your king's rook's pawn, reserving it till your pieces are ready to form the attack.

(i) You castle on the queen's side to have more freedom in attacking on your right. To have taken the pawn, would have united in the centre the adversary's pawns, and impeded the operation of your pieces.

(k) Had your Q. bishop taken the knight, you had united in the centre the adversary's pawns.

(l) He plays this bishop to fill the place of his king's knight's pawn, in case it be taken.

(m) To force the knight that covers your king, seeing no move better; for by taking your pawn he would equally lose.

23. Q. kn. pawn to K, pawn to *adv.* 3.
adv. 4.
24. Bishop to K. (*n*) K. r. pawn takes pawn.
25. Bishop takes pawn. Q. rook takes pawn.
26. Bishop takes rook. K. rook takes bishop.
27. King takes rook. Queen to KR4, *chg.*
28. King to knight's square. Queen gives *check-mate*.

It would appear, that if you succeed in making an opening on the adverse king with two or three pawns, the game is in effect won.

(*) If he takes the pawn with his bishop he also loses.

PRACTICAL COMMENTARY

On the Second and Third Moves of the Party.

The ANONYMOUS MODENESE [Lolli's Work, p. 366.] contends, that at the third move, the Black ought not to take with the K. pawn: but should play:

3.

B. K. knight to the bishop's 3d.

** Then the following course appears to be considered by him as the best of the alternatives that can be proposed for the second player.*

W. Q. bishop to adverse K. knight's 4th.

4.

B. The K. pawn takes the Q. pawn.

W. The queen takes the pawn.

5.

B. The queen gives check.

W. The Q. bishop interposes.

6.

B. The queen to her bishop's 4th.

W. The queen takes the queen.

7.

B. The K. bishop takes the queen.

The Modenese breaks off without specifying the next move of the White. An acknowledged pupil would probably play the "queen's knight to the bishop's 3d," and undesignedly ruin the parity of situation; instead of playing:

W. K. bishop to the queen's 3d.

The MODENESE, in conclusion, observes: "The Black is secure of making a timely opening by the queen's pawn two squares, without any detriment to his position. I therefore

"deduce, that our Author had not sufficient grounds for anticipating an unfavourable result from the second move in question, which RUI LOPEZ admits into his treatise, and which PIETRO CARRERA, who rigidly criticised it, has not censured."

On the other hand, the AUTHOR OF THE INTRODUCTION is not satisfied that PHILIDOR would have made or tolerated the third counter-step above assumed for the White, which is a lost move. Instead of playing the bishop, perhaps he would have answered the move of the knight as follows:

3.

"B. K. knight to bishop's 3d."

W. Q. PAWN TAKES K. PAWN.

This is mentioned by the Modenese, but passed over as not likely to be pursued,

4.

B. The queen gives check.

W. Q. b. pawn interposes.

5.

B. The queen takes the doubled pawn.

W. K. bishop to the queen's 3d.

You are compelled to submit to the temporary loss of a pawn.

6. K. knight takes p. _____

See the observation at the 15th move.

_____ K. knight to B3.

7. Queen to K3.

Castles.

8. Q. pawn 2 squares. K. rook to K.

He cannot prevent you from recovering the pawn. If he play

K. bishop to Q. bishop's 4th, you take his knight with your bishop, and, on his taking with the pawn, attack his queen with your knight. Therefore,

9. K. b. pawn 2 sq. K. knight to *adv.* 4.

10. Queen to K4. K. b. pawn 1 square.

11. K. bishop *checks*. Q. bishop interposes.

pawn 12. K. bishop to Q3. K. kn./1 square.

13. K. r. pawn 1 square. K. b. pawn takes knight.

14. K. r. pawn takes K. file p. takes b. pawn.
knight.

15. *The distressed state of his position proves, that at the sixth move he ought not to have taken the pawn which you were unable properly to defend: But even then his game would have been more inconvenient than in PHILIDOR's original party.*

The champions of the move censured, appear to have a sincere opinion of its excellence; as most of them have avoided to offer any example of the proper mode of opposing it. The following scanty specimen is extracted from Lolli, p. 158.

1.

B. The queen's bishop's pawn 1 square.

He makes the first and second moves in a different order, but the position is the same.

W. K. pawn 2 squares.

2.

B. K. pawn to its extent.

W. K. knight to the bishop's 3d.

3.

B. The queen to her bishop's 2d.

W. K. bishop to Q. bishop's 4th.

4.

B. K. knight to the bishop's 3d.

LOLLI professes to conduct the play equally no farther than to add, that the fourth move of the second player should be either,

W. Q. knight to bishop's 3d. Or, Q. pawn 1 sq.

If the former, the Black should play K. bishop to adverse Q. knight's fourth, to gain the better position; and if the latter be the counter-play, what can prevent the first player from immediately establishing two pawns in the centre? PHILIDOR's defence is superior; and his assertion, that "the second player, by pushing the queen's pawn two squares, may gain the attack," appears to be correct.

FIRST BACK GAME,

*Played from Leader.**Move censured in Note (c.)*

5. Q. b. pawn 1 square. K. bishop *gives check.*
6. Q. bishop interposes. Bishop takes bishop, *chg.*
7. Queen takes bishop. Queen to 3.
8. Q. knight to B3. Q. b. pawn two squares.
9. Q. knight to *adv.* 4. Queen to K2.
10. K. bishop to K2. Q. knight to B3.
11. K. bp. to his 3d sq. Q. knight to *adv.* Q4.
12. Knight takes knight. K. p. takes knt. *discg. chk.*
13. Knight interposes. K. knight to B3.
14. Castles with K. rook. Queen to 3.
15. K. rook to K. King to B2.
16. Knight to KB4. K. r. pawn 2 squares.
17. Knight to *adv.* Q4. Q. bishop to K3.
18. Knight takes knight. King takes knight.
19. Bishop takes Q. kn. Q. rook attacks bishop.
pawn.?
20. Bishop retires to 3. K. kn. pawn 2 squares.
21. K. kn. pawn 1 sq. K. kn. pawn to *adv.* 4.
22. Bishop to Kk2. K. r. pawn to *adv.* 4.
23. K. rook to K2. K. rook to 4.
24. Q. rook to K. Bishop to Q2.
25. K. rook to *adv.* K4. Pawn takes pawn.
26. Rook's pawn takes Q. rook to Kk.
pawn.
27. Q. kn. p. 2 squares. Bishop to his 3d.

28. K. rook *gives check.* _____

On this move the Editor has a Variation, which *draws* the Game.

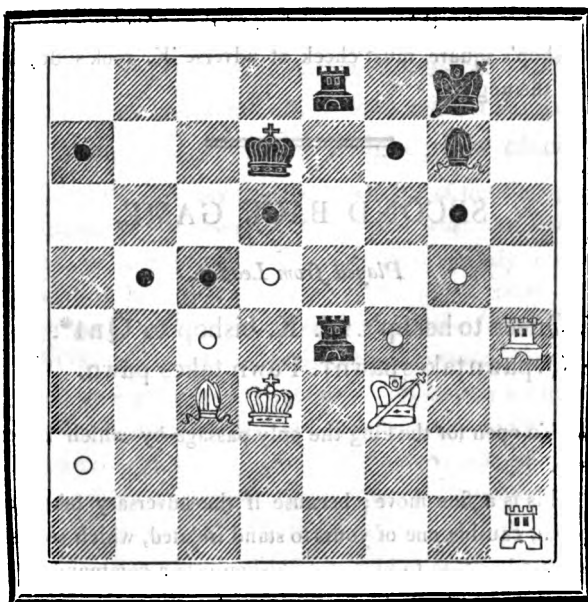
_____ King to B2.

29. Rook takes queen. K. rook *gives check.*

30. Bishop takes rook. Rook takes bishop, and *gives check-mate.*

VARIATION BY THE EDITOR.

POSITION OF THE PIECES.



Black to move.

8. Q. b. p. another sq. * Queen to *adv.* Q4.
9. Q. knight to B3. K. knight to B3.
10. Q. knight to *adv.* 4. Queen to her square.
11. Q. r. pawn 1 square. Q. r. pawn 2 squares.
12. K. knight to K2. Castles.
13. K. kn. pawn 1 square: Q. bishop to *adv.* K4.
14. K. bishop to kn. 2d. Q. bishop to *adv.* KB3.
15. K. knight to his sq. Q. bishop takes bishop.
16. Queen takes bishop. K. kn. to *adv.* 4.
17. K. knight to B3. Q. knight to B3.
18. Q. knight to B3. Queen to *adv.* Q4.
19. Q. knight to K2. Queen to *adv.* Q3.
20. Q. bishop to Q2. K. file p. to *adv.* 3.
21. Q. bishop to 3. Q. rook to Q.
22. K. knight to *adv.* 4. Queen *checks* at *adv.* Q2.
23. Bishop takes queen. Pawn takes bishop, *chg.*
24. King to Q. Knight *gives check-mate.*

It is difficult to say, whether the defeat of the first player is owing to the weakness of the position when this Back Game opens, or to superior contrivance unconsciously exerted by PHILIDOR in the reaction to which the second move certainly gives room. The points for variations on this Back Game seem to be the 7th and 8th moves; here a momentary daring is followed by supineness under menace. Either try a circumspect defence in place of the first, or proceed to a consistent and spirited counter-attack. The First Player is reduced to contend for equality; but that he cannot attain this, is not demonstrated.

— AUTHOR OF THE INTRODUCTION.

* This move abandons the command of an important square.—E.

Openings of Regular Parties.

THE EDITOR has transposed to this place the Six Regular Parties of PHILIDOR, which he had inserted between the *Queen's Gambit* and the *Salvio Gambit*. This singular association may be attributed to his having originally composed a work not containing the *Regular Parties* or the *Salvio Gambit*; and coming late to the entertainment, they could not get into their places. The phrase "Regular Party" is employed by PHILIDOR as a term of distinction for any game that is not a Gambit: it applies only to the radical moves, as the opening features have one general character, and does not exclude any intricacy which may arise from enterprise or deep combination; nor the dislocating and scattering effect of a want of vigilance on one side, and bold and successful charges on the other. Indeed the Four Examples already given are as much *Regular Parties*, as the six which immediately follow: the only difference is, those are Games played to a conclusion; and these are Models of Openings, investigating the tendency of radical moves, and declaring the probable result without pursuing it. Two of these Openings coincide in

their radical moves with the parties already played out; and the other four assay the validity of forms of play and counterplay, distinct from any of the preceding.

The examples which begin alike are:

First Party *Fourth Regular Party.*

Second Party *Third Regular Party.*

Fourth Party This can be reduced, at the option
of the First Player, to a coincidence with the last.



First Regular Party.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th. (a)

B. The same. (b)

3.

W. Q. b. pawn 1 square.

B. The queen to her king's 2d. (c)

4.

W. K. knight to bishop's 3d. (d)

B. The same. (e)

(a) This is the best place the K. bishop can occupy in the opening of a party; here, he batters the adverse K. b. pawn, against which the first attacks are generally formed.

(b) The black being able to play different ways, we make different parties of it. See them under the titles *Second*; *Third*; *Fourth*; and *Fifth Regular Party*.

(c) He prevents you from establishing two pawns a-breast, and occupying the centre. To prevent that, the black has another way of playing; shewn in the First Back Game, and the Supplement to the First Back Game. — PHILIDOR. It is observable that our Author never resorts to this defence in the *Games Played without seeing the Board*.

(d) If you had moved this *knight to king's second square*, you would have lost; exemplified in the Second Back Game.

(e) He would have weakened his position, had he *taken your pawn with his bishop*; as the Third Back Game evinces.

5.

W. The queen to king's 2d.

B. Q. pawn 1 square. (*f*)

6.

W. Q. pawn 1 square. (*g*)B. Q. b. pawn 1 square. (*h*)

7.

W. K. r. pawn 1 square.

B. The same. (*i*)

8.

W. Q. bishop to king's 3d. (*k*)B. The K. bishop takes the bishop. (*l*)

9.

W. The queen takes the bishop.

B. Q. bishop to king's 3d.

(*f*) Had he *attacked your K. b. pawn with his knight*, it would have given you time to establish your pawns in the centre. The result is seen in the Fourth Back Game.

(*g*) If you *push this pawn two squares*, as in the Fifth Back Game, you occupy the centre only for a moment.

(*h*) If he had played his Q. bishop to your K. knight's fourth square, you must equally have advanced K. r. pawn. To let a superior piece remain under the masked attack of the adverse bishop, confines two pieces.

(*i*) The pawns have been played on both sides to prevent the bishops from confining the knights.

(*k*) When the Q. pawn cannot be interposed to the action of the adverse K. bishop upon your K. b. pawn, keep your Q. bishop prepared to offer an exchange; because *that* is the only piece which can effectually oppose the K. bishop.

(*l*) If he had moved back, he would have lost a turn: when you exchange pieces, it is an advantage to take first.

10.

W. The K. bishop takes the bishop.

B. The queen takes the bishop. (*m*)

11.

W. Q. knight to queen's 2d.

B. The same.

12.

W. The king castles with his rook.

B. The same.

The game is equal; the white has only, what he set out with, the move; he who can first bring his K. b. pawn into play, by pushing it two squares, without making any sacrifice, or deranging his pieces, will have the superiority of situation.

(*m*) An additional service now results from playing your K. r. pawn at the seventh move, for he might else attack you with his K. knight, and afterwards play his K. b. pawn to bring the knight again into action: these hits ought to be eagerly improved, especially in parties wherein your adversary forces out your knights before your pawns.

FIRST BACK GAME.

3.

B. Queen's knight to bishop's 3d. (*a*)

4.

W. Queen's pawn two squares.

4. _____ Pawn takes pawn. (*b*)

(*a*) Aiming to hinder you from pushing Q. pawn two sq. If he play Q. b. pawn, your next moves might equally take place.

(*b*) K. bishop to Q. knight's third, in Supplement.

5. K. bp. takes pawn, *chg.* King takes bishop. (c)
6. Qu. to *adv.* KR4, *chg.* K. kn. pawn 1 square.
7. Queen takes bishop.

And will have a very good game.

(c) If he refuse your bishop, you must take his K. knight, and push your Q. kn. pawn two squares, attacking his bishop; and afterwards push the same pawn upon his knight, to win the pawn with your Q. b. pawn, instead of changing pawns.

SUPPLEMENT

TO THE FIRST BACK GAME.

4.

B. K. BISHOP TO Q. KNIGHT'S 3D.

5.

W. K. knight to king's 2d.

B. K. knight to his bishop's 3d.

6.

W. The queen to her 3d square.

B. The king castles.

7.

W. K. b. pawn 2 squares.

B. K. pawn takes queen's pawn.

8.

W. K. pawn 1 square. (a)

B. Q. pawn 2 squares. (b)

(a) If he withdraw the assailed knight, you can establish your pawns in the centre.

(b) He hereby obstructs your king's bishop, and gains time to place his knight in an eligible position.

9.

W. K. bishop to Q. knight's 3d.

B. K. knight to *adverse* king's 4th.

10.

W. Q. b. pawn takes the pawn.

B. K. b. pawn 2 squares. (c)

11.

W. Q. knight to bishop's 3d.

B. Q. bishop to king's 3d. (d)

(c) In order that he may play his queen's bishop to his king's third square, without disturbance from your pawn.

(d) The black pieces have as good a game as the white : there is indeed a pawn passed and sustained on the side of the white ; but this advantage is counterbalanced by the imposing attitude of the black K. knight, who cannot be dislodged but by changing piece for piece ; and in that case, the pawns of the black would unite in the centre, giving equally to them a passed pawn.

SECOND BACK GAME.

*Played from Leader.**Error in Attack.*

4. K. knight to K2. (a) K. bp. takes pawn, *chg.*
5. King takes bishop. Queen to her R4, *chg.*
6. Q. pawn interposes. Queen takes bishop.
7. Q. knight to R3. The queen to K4. 3.

Black must win, having the advantage of a pawn, added to a good situation.

(a) If this move did not cost you a pawn, it would undoubtedly be the most politic, as it is the most convenient place for the knight; because here he does not obstruct the passage of the pawns. But it is sometimes expedient to obstruct the pawns with the knight, to avoid a greater disadvantage. Compare this with the Third Back Game.

THIRD BACK GAME.

*Played from Leader.**Exceptionable Move in Defence.*

4. _____ K. bp. takes p., *chg.* (b)
5. King takes bishop. Queen to her R4., *chg.*
6. Q. pawn interposes. Queen takes bishop.

(b) This, by forcing your king to move, disables him from castling; but there is no disadvantage involved in not castling, when your pieces can easily get out; very often it is even better so, provided your king be safe.

7. *X.* K. knt. takes K. p. Queen to her K3.
 8. Queen to KB3. Q. pawn 1 square.
 9. K. knight to Q3. K. knight to B3.
 10. K. rook to K. Castles.

The white player has the advantage; his pieces brought out to better effect, and two pawns in the centre.

FOURTH BACK GAME.

Played from Leader.

Error in Defence.

5. ————— K. knight to *adv.* 4.
 6. Q. pawn 2 squares. Pawn takes pawn.
 7. Pawn takes pawn. The K. bishop *gives chk.*
 8. Q. knight to B3. (*a*) K. knt. returns to B3. (*b*)
 9. K. bishop to Q3. Castles. (*c*)
 10. Castles. Q. pawn 1 square.

(*a*) If he take this knight with his bishop, the change will bring your pawns into the centre.

(*b*) You might push K. pawn on his knight, and get two moves by so doing; but this pawn once pushed, the adversary would offer twice to change it, by playing Q. pawn a square, and K. b. pawn a square; your pawn would then be, and must remain, alone; it is, therefore, better to leave your two pawns a-breast, to avoid opening your game. In marching his knight, and retrograding, he has uselessly consumed two moves.

(*c*) To attack your K. pawn with his rook; you must therefore castle, to sustain the pawn with your counter-rook.

11. K. r. pawn 1 square. The same.

12. Q. bishop to Q2.

It is evident that the white player has the better game, having the advantage of three moves more than the black, and the centre pawns tactically advanced: nothing remains on the side of the white, but to remove the obstruction to the motion of the king's bishop's pawn as soon as possible; that will decide the game against the black.

FIFTH BACK GAME.

Played from Leader.

6.

W. Q. pawn 2 squares.

B. Pawn takes pawn.

7.

W. Pawn takes pawn.

B. K. bishop *gives check*.

8.

W. Q. bishop interposes.

B. Bishop takes the bishop.

9.

W. Q. knight takes the bishop.

B. Q. pawn 1 square.

This party is equal; your central pawns must be broken: this mode of play may be ventured with an antagonist to whom you give some odds: by opening the game, you frequently make a more speedy impression on a less skilful antagonist.

Second Regular Party,

VARIANT FROM THE FIRST, AT THE SECOND
MOVE OF THE BLACK.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

2. ————— K. knight to B3.*

3. Q. pawn 1 square. K. bishop to QB4.

4. K. knight to B3.(a) Q. pawn 1 square.

5. Q. b. pawn 1 square. Castles. (b)

* Played by Philidor in Match with Capt. Smith, *Games without seeing the Board*, III. 3: notwithstanding which, our Author closes this example with a summary view calculated to prevent this counter-move from being relied on. There are other authorities and examples for and against it: but I think it may be demonstrated to involve some disadvantage.—
EDITOR.

(a) Though stationing the pieces before the pawns must not be lightly done, I think this play is necessary, to keep the advantage of the move. You might, however, push K. b. pawn two squares: such a game, though it embarks in danger, is calculated to disconcert a mere observer of routine, to whom some advantage is given.

(b) If, instead, he play Q. bishop to your K. knight's fourth, play your queen to her knight's third, which will give you the game; but should he play the same bishop to his king's third, exchange, and then play queen to knight's third.

6. Q. r. pawn 2 squares. The same. (c)
7. Castles. Q. bishop to K3. (d)
8. Bishop takes bishop. Pawn takes bishop.
9. Queen to her kn. 3d. (e) Queen to QB.
10. Q. pawn 1 square. K. pawn takes pawn.
11. Pawn takes pawn. Bishop to QK3. (f)
12. Q. knight to B3. The same.
13. Q. bishop to K3. K. knight to *adv.* 4.
14. Q. r. pawn 1 square. (g) Knight takes bishop. K.
15. Pawn takes knight. K. r. pawn 1 sq. (h)

(c) If he had not opened a diagonal square, his king's bishop must have been forced by your pawns.

(d) Had he played this bishop to your K. knight's fourth, you must have pushed Q. pawn; and if he then take your K. knight, you reprise with knight's pawn, the better to bring your rooks into play, as they then have an approach to the pawns that cover the adverse king.

(e) Your queen attacks two pawns, which the adversary can only sustain by placing his queen at her bishop's square: this situation may take place in the first moves of a party, and frequently the adversary cannot support both pawns.

(f) If he had played his bishop to your Q. knight's fourth, you must have sustained your K. pawn with the queen.

(g) You thus force the knight to retreat or to take, which is better than suffering him to hover over the pieces, to make a capture at his own convenience.

(h) To hinder your knight from attacking his K. pawn, in which case he would be forced to defend it with his rook, which would afford you time to double your rooks on K. bishop's file. It is proper to observe, that in almost every case, whoever commands an opening with double rooks, must have the advantage; it is therefore a maxim not lightly to yield these passes.

16. K. kn. pawn 2 squares. The same.
 17. K. rook to B2. Queen to 2.
 18. Q. rook to KB. King to knight's 2d.

So situated, the white must have chiefly in view to oblige the adversary to push his K. pawn a square, so that he may place a knight, sustained by two pawns, at the fourth square of adverse K. bishop; *which ought to decide the game in his favour.* The black will, in opposition, prepare to double the two rooks, and bring Q. b. pawn into play, pushing it two squares.

Third Regular Party.

VARIANT FROM THE FIRST, AT THE SECOND
MOVE OF THE BLACK.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

B. Q. b. pawn 1 square. (a)

(a) He prepares to push Q. pawn two squares, in order to intercept the action of your bishop, occupy the centre with his pawns, and recover the advantage of the move. — PHILIDOR. The reader may like to be apprised that Philidor plays this countermove in three of his *Games without seeing the Board*, I. 1; — III. 1; — III. 2. This recurring adoption of it shews his practical reliance on it as a defensive step; but those matches do not demonstrate it to be critically valid; for as he wins against the move, the attack must in some part be misconducted. None of his antagonists take the *third step* in this example, and as their alternatives all differ, their want of success tends to shew that no good substitution can be found for the mode of *keeping the attack*, taught in this and the SECOND PARTY, p. 153. But there is a discordance between the event of the SECOND PARTY, and the result here: according to that, the radical counter-move, so often resorted to by the Master, under the utmost trials of skill, is *questionable*; according to this, the same defence makes an *even game*. The attack is pursued differently there at a point to be specified. — AUTHOR OF THE INTRODUCTION.

3.

W. Q. PAWN 2 SQUARES.

B. K. pawn takes pawn. (b)

4.

W. The queen takes the pawn.

B. Q. pawn 1 square. (c)

5.

W. K. b. pawn 2 squares.

B. Q. bishop to king's 3d. (d)

6.

W. *The bishop takes the bishop.*[The bishop RETIRES TO QUEEN'S THIRD
SQUARE. *Second Party*, p. 154.]

B. The pawn takes the bishop.

7.

W. Q. b. pawn 2 squares.

B. Q. pawn 1 square. (e)

8.

W. The Q. b. pawn takes the pawn.

B. The K. pawn takes the pawn. (f)

(b) He might, according to his first design, have pushed Q. pawn two squares; — tried in the First Back Game.

(c) If he had played K. knight to his bishop's third, you must have attacked the knight with K. pawn, by which play you would have won many moves.

(d) If, instead, he had advanced K. b. pawn two squares, you must have pushed your K. pawn.

(e) In order to break your pawns in the centre, or establish his pawns strongly on the queen's side. He would have played wrong, had he pushed Q. b. pawn upon your queen; as appears by the Second Back Game.

(f) It were improper for the adversary to take with Q. b.

9.

W. K. pawn to *adv.* 4th.

B. Q. b. pawn 1 square.

10.

W. The queen to K. bishop's 2d. (*g'*)

B. Q. knight to bishop's 3d.

11.

W. K. knight to bishop's 3d.

B. Q. pawn 1 square. (*h*)

12.

W. The king castles.

B. The queen to her 4th square.

13.

W. K. rook to queen's square. (*i*)B. The king castles. (*k*)

14.

W. Q. kn. pawn 1 square.

B. K. knight to rook's 3d.

pawn, because his pieces would be confined, and their range of action less extensive than yours.

(*g*) It would be useless to give check with the queen; and without a sufficient object, she ought not to quit the four centre files in the centre; she should stand behind the principal pawns, especially in the beginning of a party.

(*h*) It were bad play to push his Q. b. pawn, which he does in the Third Back Game. When a player has a cordon of pawns, it is material to push the leading one.

(*i*) Indispensable to prevent him from pushing his Q. b. pawn, which would bring two of his pawns a-breast upon your ground; besides liberating his bishop.

(*k*) Had he pushed Q. kn. pawn two squares, you had won a pawn, by attacking his queen with Q. knight.

15.

W. Q. knight to rook's 3d.

B. K. bishop to king's 2d.

16.

W. Q. bishop to Q. knight's 2d.

This party is **QUITE EVEN**; the position is as good on one side as the other: the bishops are reduced to a narrow field, and the rooks are free.

FIRST BACK GAME.

Exceptionable Move in Defence.

3. _____ Q. pawn 2 sq.
4. K. pawn takes pawn. Q. b. pawn takes pawn.
5. K. bp. *gives chk.* (a) Bishop interposes.
6. Bishop takes bishop. Knight takes bishop.
7. Pawn takes pawn. Knight takes pawn.
8. Queen to K2, The same. (b)
9. Q. knight to B3. Castles.
- Q. 10. Q. bishop to KB4. K. knight to B3.
11. Castles.

(a) If you had removed this bishop to queen's third, you had lost both the move and the advantage of situation, because he would make himself master of the centre, by pushing K. pawn.

(b) If he had sustained this knight by any other piece, he would have been forced by your playing K. b. pawn.

In this stage, you have two distinct objects to aim at: either, if the counter-play permit, to dispose your pieces for combining with Q. bishop, whose range annoys the adverse king; or, to attack Q. pawn, which being isolated, can only be sustained by pieces. It is advantageous to attack a separated pawn — as it either confines the adverse pieces in supporting it, or compels the pawn to advance in distress. The First Back Game of the SECOND PARTY pursues this position.

SECOND BACK GAME.

Played from Leader.

Error in Defence.

- | | |
|---------------------------|----------------------|
| 7. _____ | Q. b. pawn 1 sq. (a) |
| 8. Queen to 3. | K. knight to B3. |
| 9. Q. knight to B3. | The same. |
| 10. Q. r. pawn 1 sq. (b) | K. bishop to K2. |
| 11. K. knight to B3. | Castles. |
| 12. K. kn. pawn 1 sq. (c) | Q. knight to R4. (d) |

(a) This allows you to lay a foundation for victory. Give him no new opportunity of pushing Q. pawn; if you block that, his K. bishop must remain imprisoned, and your pieces will command more of the field than his.

(b) This move is essential; he would else attack your queen with Q. knight; by which he would obtain liberty to push Q. pawn, and disengage his pieces.

(c) If, *without this prelude*, you had seated Q. bishop at king's third, he would have played K. knight to your fourth, in order to take your bishop, and free that of his king. It is convenient to preserve a bishop of the same diagonal, to counteract adverse K. bishop.

(d) To exchange this knight for your bishop.

13. Q. bishop to K3. Q. knight to *adv.* Qk3.
 14. Q. rook to Q. K. knight to *adv.* Kk4.
 15. Q. bishop to Kk. (e) Q. r. pawn 1 sq. (f)
 16. K. r. pawn. 1 sq. K. knight to B3.
 17. Q. bishop to K3. K. knight to R4.
 18. Q. knight to K2. Q. knight to R4. (g)
 19. Castles.

From this situation you may proceed by a certain path to win; but it will depend on preventing his Q. pawn from advancing, and on not hastily pushing the pawns on the right, till the king is ready to sustain them.

(e) None of the attacks of the adversary are dangerous, because they do not break your centre; and you may dislodge the knights whenever you please: this proves that effective attacks are to be made only by the co-operation of several pieces. The defence must be negligent, when attacks succeed with one or two.

(f) To hinder your Q. knight from attacking his Q. pawn.

(g) Instead of removing this knight, he might have sustained him by playing his queen to her knight's third: then you would have pushed K. kn. pawn.

THIRD BACK GAME.

Played from Leader.

11. ————— Q. b. pawn 1 sq.
 12. Q. bishop to K3. K. bishop *gives check.*
 13. Q. knight interposes K. knight to K2.
 at B3. (a)

(a) If he take your knight, his Q. pawn must fall into your hands; because it cannot be sustained by any other pawn, while you may attack it with all your pieces.

14. Castles with K. rook. K. knight to B4. (b)
15. Q. rook to Q. (c) Knight takes bishop.
16. Queen takes knight. Q. knight to K2.
17. King to R. (d) Bishop takes knight. (e)
18. Pawn takes bishop. Castles.

In this situation the first player must win; the remaining measures being—to hinder the adverse Q. pawn from coming into play; and to sustain the centre pawns, not advancing them too hastily.

(b) He plays this knight to get rid of your bishop; and afterwards prepare a point of support for his K. bishop on the diagonal of your king and queen, which would prove very dangerous.

(c) Compelling him either to sustain his Q. pawn, or to take your knight.

(d) It might seem that you could take his Q. pawn with your knight, and afterwards play queen to your king's fourth, to force his knight: but he would then disengage his queen by giving check; so that this move is previously necessary.

(e) Having no more supports for his Q. pawn, he is forced to take your knight to preserve it.

Fourth Regular Party,

VARIANT FROM THE FIRST, AT THE THIRD
MOVE OF THE DEFENCE.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

B. The same.

3.

W. Q. b. pawn 1 square.

B. K. KNIGHT TO BISHOP'S 3d.

The validity of this defence is questioned by some professors on the grounds which have been stated in *Apology and Critique*. The impugnors of it have not demonstrated that it involves defeat; and as the objection originates with the MODENESE, it appears inconsistent with his Critique on the *First Party* of the *Analysis*; which he says may be reduced to an equal position, although that agrees with this model, up to the fifth counter-move exclusive. According to PHILIDOR'S summary closing the present series, the final result from this opening ought to be an even game. By a change in the attack, founded on his Back Game, the Second Player may be compelled to take two varieties of a difficult position; the one in some degree confined, and demanding contrivance to bring the pieces into action; the other a labyrinth, from which a player, however familiar with the board, cannot emerge successfully without unremitting vigilance. Possibly to avoid such a labyrinth, PHILIDOR abstained from this step in playing without seeing the board.

—AUTHOR OF THE INTRODUCTION.

4.

W. Q. pawn 2 squares. (a)

B. The pawn takes the pawn.

5.

W. The pawn takes the pawn. (b)

B. The K. bishop gives check. (c)

6.

W. The Q. bishop interposes.

B. The bishop takes the bishop.

7.

W. The Q. knight takes the bishop.

B. Q. pawn 2 squares. (d)

8.

W. The K. pawn takes the pawn.

B. The knight takes the pawn.

9.

W. The queen to her knight's 3d. (e)

B. Q. b. pawn 1 square.

(a) You might push this pawn only one square; then your situation might come at the 5th move to coincide either with *First Regular Party*, or *Fifth Regular Party*, according to the counter-play.

(b) Instead of reprising immediately, you might push K. pawn to adv. 4, as in the Back Game; which would not be amiss against a player to whom some advantage is given.—PHILIDOR. Our Author seems to undervalue this alternative.—EDITOR.

(c) To withdraw this bishop to Q. knight's third, would permit you to establish your pawns in the centre. This position, which is a losing one, is tried in the *First Party*.

(d) Had he not played this, he would have given you time for securing the possession of the centre.

(e) To check with your queen at king's second, would only

10.

W. K. knight to king's 2d.

B. The king castles.

11.

W. The king castles with his rook.

B. K. knight to Q. knight's 3d. (f)

12.

W. K. bishop to queen's 3d.

B. Q. bishop to king's 3d.

13.

W. The queen to her bishop's 2d.

B. K. kn. pawn 1 square.

14.

W. K. b. pawn 2 squares. (g)

B. The same.

15.

W. Q. knight to K. bishop's 3d. (h)

B. Q. knight to queen's 2d.

16.

W. Q. knight to *adverse* king's 4th.

B. Q. knight to K. bishop's 3d. (i)

enable the adversary to educe his Q. bishop; besides, the king and queen are, generally, not to be placed on an open file.

(f) Either to remove your K. bishop, or to get out his Q. bishop.

(g) To break the chain of pawns which cover his king.

(h) Seeing he has no pawn in reserve to bear upon his K. fourth square, you prepare to post one of your knights there; whence he cannot be removed but by an exchange with a piece, which will unite your pawns in the centre.

(i) He will not concentrate your pawns by changing knights.

17.

W. Q. rook to queen's square.

B. K. knight to queen's 4th.

18.

W. The queen to her second square. (*k*)

B. Q. r. pawn 2 squares.

19.

W. K. knight to Q. bishop's 3d..

At first view, I should think the White has the better game, on account of the place where the Q. knight stands; however, such an advantage, unaccompanied by any other, is not decisive: the Black must not take the knight before he has displaced one of the pawns that sustain the knight, which may be done as soon as Q. b. pawn be sufficiently supported, by exchanging it with the white Q. pawn; AND THEN BOTH GAMES WILL BE EVEN.

(*k*) To exclude his knight from your king's third.

BACK GAME.

5.

W. King's pawn to *adverse* 4th.B. The queen to king's 2d. (*a*)

(*a*) Had he withdrawn his knight, that move alone would have given you the game.

P

6.

W. Q. b. pawn takes the pawn.

B. The K. bishop *gives check*.

7.

W. The Q. bishop interposes. (*b*)

B. The K. bishop takes the bishop.

8.

W. The Q. knight takes the bishop.

B. Q. pawn 1 square. (*c*)

9.

W. The queen to king's 2d. (*d*)

B. The Q. pawn takes the pawn.

10.

W. The Q. pawn takes the pawn,

B. K. knight to queen's 2d.

11.

W. K. b. pawn 2 squares.

B. K. b. pawn 1 square.

12.

W. K. knight to bishop's 3d.

B. K. b. pawn takes the pawn. †

(*b*) You might interpose Q. knight, at bishop's third: and if he then played K. knight to your king's fourth, you would not be without means of sustaining your centre.

(*c*) Had he pushed this pawn two squares, your centre would have been safe.

(*d*) If you play K. b. pawn two squares; he equally breaks your pawns, by pushing Q. b. pawn to the full extent.

The Black has succeeded in breaking the white central pawns. This example shews, how dangerous it is, when two pawns stand abreast in the centre, to advance one, before the adversary offers to change. You should wait the offer, and then the pawn may be pushed safely. If, even after you had assailed the knight with your pawn, he had advanced his queen's or K. b. pawn two squares, your centre would have remained safe.—PHILIDOR. The course of attack quoted in *Apology and Critique* differs from this at the seventh move.—
EDITOR. *See p. XXIV of the Apol. & Crit.*

Fifth Regular Party,

VARIANT FROM THE FIRST, AT THE THIRD
MOVE OF THE DEFENCE.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

B. The same.

3.

W. Q. b. pawn 1 square.

Exceptionable Move in Defence.

3. ————— Queen to KB3. (a)

4. K. knight to B3. (b) Q. knight to B3. (c)

5. Q. kn. pawn 2 sq. (d) K. bishop to QK3.

(a) In the Back Game, he plays *queen to your king's rook's fourth*.

(b) He forces out your king's knight before your pawn; but after repelling the attack, you may bring the pawn into play. You might for the knight have substituted the queen; but she is better at her home, because she can support Q. pawn in attacking his bishop.

(c) To hinder you from pushing Q. pawn two squares: nevertheless this move may be ventured, as is illustrated in another party.—PHILIDOR. This other party is not given.—EDITOR.

(d) It is not commonly advantageous to push this pawn on the bishop; as the knight's pawn thus advanced lays open the rook, and, when Q. b. pawn is exchanged, is left without support, such a step must be taken cautiously.

- | | |
|---------------------------|-----------------------------|
| 6. Q. r. pawn 2 sq. | Q. r. pawn 1 sq. (e) |
| 7. Q. pawn 1 sq. | The same. |
| 8. K. r. pawn 1 sq. | The same. |
| 9. Queen to K2. | Q. bishop to K3. (f) |
| 10. Q. knight to R3. | K. knight to K2. |
| 11. Bishop takes bishop. | Queen takes bishop. (g) |
| 12. Q. knight to B4. | Castles with K. rook. (h) |
| 13. Q. knight takes bp. | Pawn takes knight. |
| 14. Q. bishop to K3. | K. knight to QB. |
| 15. Castles with K. rook. | K. b. pawn 2 sq. |
| 16. K. pawn takes pawn\ | Queen takes pawn. \ (i) |

The first object of the White must be, to change K. b. pawn with adverse K. pawn, and that will make his advantage conspicuous.

(e) If he had played this pawn two squares, you must have pushed yours upon his knight, according to the rule, already prescribed, always to advance the attacked pawn.

(f) Not being able to turn your K. bishop's action with his pawns, he interposes his Q. bishop.

(g) To take with the pawn were not bad play.

(h) Had he castled on queen's side, he would have yielded to you, at once, the advantage of situation.

(i) Had you not taken this pawn, he would have impelled it next move on your bishop, have dislodged him, and obtained an easy attack on your king's wing with his pawns.



BACK GAME.

Error in Defence.

3. ————— Queen to *adv.* K~~R~~4.
4. Queen to K2. K. knight to B3.
5. Q. pawn 1 sq. K. knight to *adv.* K~~R~~4.
6. K. kn. pawn 1 sq. (a) Queen to K~~B~~3. (b)
7. K. knight to ~~R~~3. (c) Q. pawn 1 square.
8. K. b. pawn 1 sq. K. knight to *adv.* K3. (d)
9. Q. bp. takes knight. K. bishop takes bishop.
10. Queen takes bishop. Q. bishop takes knight.
11. Q. knight to Q2. The same.

The White has several moves over the Black. The latter engaged in an enterprise which cannot succeed against a good player. The queen making the premature attack has retreated, and must again remove, to avoid the adverse, and make way for her own pawns,

(a) On this move, K. knight might be played to bishop's third.—PHILIDOR. If the principle of the *Second Essay* in the INTRODUCTION be correct, the use of this Back Game is superseded.

(b) If instead of his queen retreating, his bishop take K. b. pawn, checking, you take his bishop with the queen; and you will gain a piece.

(c) The rook's third is not commonly a good place for the knight, but this defence is compelled.

(d) Had he withdrawn his knight, you must have placed yours at bishop's second, and next move have played Q. bishop to king's third, to take off the adverse bishop.

Sixth Regular Party.

DISTINGUISHED BY THE COUNTER-MOVE.

1.

W. King's pawn 2 squares.

B. Q. B. PAWN 2 SQUARES. (a)

2.

W. K. b. pawn 2 squares.

B. Q. knight to bishop's 3d.

3.

W. K. knight to bishop's 3d. (b)

B. K. pawn 1 square.

4.

W. Q. b. pawn 1 square. (c)

B. Q. pawn 2 squares.

(a) This way of playing against the move, is entirely defensive, and therefore not to be adopted if any advantage is granted; but, commencing on equal terms, it is a good experiment on the strength of an adversary with whose skill you are unacquainted. — PHILIDOR. The Author of the *Analysis* makes a drawn game by this defence, *Games played without seeing the Board*, I. 2. against an attack which is perfectly sound. — EDITOR.

(b) Had you not brought out the knight, he had forced you to play the Gambit, by pushing K. pawn two squares; and you could not take without a check from his queen. He must then win, if he played afterwards correctly.

(c) You might push Q. pawn two squares, to change it with his Q. b. pawn; and this course would not be amiss, otherwise than by bringing his K. bishop to his Q. bishop's fourth, where

5.

W. K. pawn to *adv.* 4.B. K. b. pawn 2 squares. (*d*)

6.

W. Q. pawn 2 squares.

B. K. knight to rook's 3d. (*e*)

7.

W. Q. bishop to king's 3d.

B. The queen to her knight's 3d. (*f*)

8.

W. The queen to her 2d square.

B. K. knight to bishop's 2d. (*g*)

9.

W. Q. pawn takes Q. b. pawn (*h*)

B. K. bishop takes pawn.

he would greatly annoy your pieces; for though you have Q. bishop to oppose him, a point of support must first be provided.

(*d*) He might play Q. pawn one square; in that case, you exchange pawns, to hinder him from placing his pieces on the queen's side, correspondently to yours on the king's.

(*e*) It were bad play in him to take your pawn, as that would clear the way for your Q. knight; so it were wrong for you to take, as that would give a commanding post to his K. bishop.

(*f*) Attacking Q. kn. pawn to induce you to push it, but it is better to sustain it; for if it remove, he may, by pushing Q. r. pawn two squares, form a successful attack on that wing.

(*g*) Had he attacked Q. bishop with this knight, you must not have suffered him to exchange; but have withdrawn your bishop, and forced his knight to retreat afterwards.

(*h*) As Q. knight cannot move, without exposing you to have a pawn doubled, or your queen forced, you must take off his K. bishop.

10.

W. Q. bishop takes bishop.

B. The queen takes bishop.

11.

W. Q. knight to rook's 3d. (*i*)B. K. kn. pawn 2 squares. (*k*)

12.

W. K. kn. pawn 1 square.

B. K. r. pawn 2 squares. (*l*)

13.

W. K. r. pawn 2 squares.

B. K. kn. pawn takes K. b. pawn. (*m*)

14.

W. K. kn. pawn takes the pawn.

B. K. rook to knight's square. (*n*)

(*i*) In a course to co-operate with K. knight at queen's fourth. In general it is essential to keep a free communication between the knights; as it is desirable to post them on squares, where they can neither be attacked by pawns, nor forced by pieces to retreat.

(*k*) To break your centre in case your pawn takes.

(*l*) To make an opening for his K. rook, and were he allowed to push this pawn another square, he would force and break the rear of your cordon of pawns.

(*m*) As your K. knight, sustained by two pawns, may safely place himself at adverse 4th, so the adversary takes your pawn, to prepare a similar station.

(*n*) To secure the command of the file. Here is a juncture at which a rook may well be sacrificed for another piece. Supposing you not to close this line with your knight, he would play his rook to your knight's fourth, where, supported by two pawns, it could not be taken without uniting his pawns.

15.

W. K. knight to adverse K. knight's 4th.

B. K. knight to rook's 3d. (*o*)

16.

W. Q. knight to bishop's 2d.

B. K. knight to adverse K. knight's 4th.

17.

W. Q. knight to queen's 4th. (*p*)

B. The king to his second square.

18.

W. K. bishop to king's 2d.

B. Q. bishop to queen's 2d.

19.

W. The king castles with his rook. (*q*)

B. Q. rook to bishop's square.

20.

W. Q. rook to bishop's square. (*r*)

The game is even, except that the pawn advanced on adverse section, may be said to give White some little advantage.

(*o*) To pass to as good a place as your knight occupies.

(*p*) By this move you intercept the action of his queen, and your two knights combined attack his K. pawn.

(*q*) It would be dangerous to castle on your left; because the adversary might form an easy attack upon your king; besides, your king must occupy his knight's third, in order to restrain adverse K. knight, and sustain your pawns.

(*r*) To prevent him from making himself master of that file, by changing knights; which would give him the game. The rooks are never to yield the openings.

Observations

On the Extent in which the different Gambits are Models for Play.

BY THE EDITOR.

THE term *gambit*, equivalent to a *fall by tripping up*, is derived from the Italian school, who borrowed it, as a trope, from a phrase in wrestling. The title "*Damiano's Gambit*" is an anomaly in the application of it at the present day; although from subsisting relicks of obsolete usage, it may be collected that the term originally comprehended any course of enterprising attack by which the assailed was suddenly circumvented. It is well to restrict it to those games in which the *first player, at the second move, sacrifices the king's bishop's pawn to the adverse king's, or the queen's bishop's to the queen's*; for a technical term is of no use unless it makes the specification of principles easy and intelligible.

The *King's* and *Queen's Gambits* are decidedly distinct in design, and, as a majority of writers maintain, in effect. It is agreed, that nothing is risked by the sacrifice of the pawn in the *Queen's Gambit*; because the defensive player cannot support, against a skilful antagonist, that which is doubled on the queen's bishop's file, without incur-

ring defeat,—but if he leave it undefended, satisfied to be equal, he may draw the game. Nothing farther need be said of the Queen's Gambit here.

Among the later masters of Chess—PHILIDOR stands almost alone, in thinking the King's Gambit equally safe; and that the best defence may draw the game, but cannot win: He makes the second player avoid, as a treacherous surface, the speculation of sustaining permanently the doubled, or gambit, pawn.

A host of opinions discountenance the attack by the King's Gambit. LOLLI states, that it is not a secure enterprise; because a pawn, and the manœuvre of castling, are at stake: He directs the second mover to guard tenaciously the gambit pawn, as a preponderating acquisition. And the ANONYMOUS MODENESE, in a critique on PHILIDOR'S First Gambit, maintains, on a principle distinct from LOLLI'S, that he who plays against the move ought to win. The Editor has introduced both their methods of defence at the places where they deviate from PHILIDOR'S. Further, the Academy of Chess, which, about two centuries ago, flourished at Naples, after a critical analysis of the King's Gambit, came to the conclusion, that he who plays it should lose.

After all, such infinite diversities of attack and defence may spring from this opening of the game, that the result which would necessarily flow from

the best chain of moves, cannot be strictly demonstrated. The reader will either try the question by experiment, or follow that authority to which he attaches most weight.

An Academy, including ten or twelve players of the first class, ought not to extinguish all deference to the practical skill of PHILIDOR; when the following facts are remembered. This celebrated society, with the same eminent members, could not ascertain, whether a Rook acting with a Bishop against a remaining Rook, were a decisive disparity; Carrera affirmed, that the two pieces had the absolute power to win: while Salvio maintained, that the game would be drawn, unless the antagonist committed an error. PHILIDOR has obviated all doubt upon the point, by an ingenious demonstration; which LOLLI has adopted, with a liberal acknowledgment of its merit.

With the additions introduced, our Author's FIRST GAMBIT is now made to comprehend the best standard of attack and defence, whether his own mode of defence, or that of the Italian masters, shall prove superior.

The SECOND GAMBIT is to be studied for the defence exclusively, as the first player has an unfavourable game.

The least interesting of the varieties springing from this opening, is the THIRD GAMBIT; because the defensive course is not eligible, unless the party has received odds.

The peculiarity of the defence, the boldness of the attack, the alternate sacrifices to gain a position, produce a striking vivacity in the CUNNINGHAM GAMBIT; and it is calculated to convey an extensive knowledge of the board. But the defence which is most relied on may be precluded from trial by a simple deviation at the pleasure of the assailant, if he prefer a greater degree of security to a greater degree of brilliancy.

The SALVIO GAMBIT also turns on a radical alteration in the defence. It surprises by ingenuity in plan, and fertility of resource. Immediately contrived for transferring the attack from the first to the second player, it will succeed, if the conduct of the early moves be not fully understood by the antagonist. But this method of defence yields to the practised assailant, commencing on equal terms, a slight ascendancy of position.

The MUZIO GAMBIT, just glanced at by our Author, is a subject for further experiment.

First Gambit.

1.

W. King's pawn two squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. knight to bishop's 3d.

B. K. kn. pawn 2 squares.

4.

W. K. bishop to Q. bishop's 4th. (*a*)B. K. bishop to knight's 2d. (*b*)

5.

W. K. r. pawn 2 squares. (*c*)B. K. r. pawn 1 square. (*d*)

(*a*) In the First Back Game, *K. r. pawn 2 squares*.

→ In the ATTACK BY GAMBIT from the KING's side, the K. bishop is a cardinal piece, coming into most of the combinations; and the K. pawn, the best pawn.

(*b*) Instead of playing this bishop, he moves *K. kn. pawn* in the Second Back Game. It is very material to compare the two methods of defence.

(*c*) This compels him to support *K. kn. pawn* with that of his rook; by drawing out his *r. pawn*, you confine his K. knight, which cannot move without intercepting the queen's defence of the attacked pawn.

(*d*) Were he to play *K. b. pawn a square*, you sacrifice the

6.

W. Q. pawn 2 squares.

B. Q. pawn 1 square. (*e*)

7.

W. Q. b. pawn 1 square.

B. Q. b. pawn 1 square. (*f*)

8.

W. The queen to king's 2d.

B. Q. bishop to adverse K. knight's 4th. (*g*)

9.

W. The K. kn. pawn 1 square. (*h*)

B. The K. pawn takes the pawn.

knight, to check with the queen, which ensures you the game.
In the Third Back Game, *K. kn. pawn 1 sq.*

(*e*) In the Fourth Back Game, *Q. b. pawn a square.*

(*f*) In the Fifth Back Game, *Q. bishop to adv. Kx4.* In the Sixth Back Game, *Q. bishop to K3.*

(*g*) He may at length safely play his bishop on this square, as your queen, *now*, cannot double with your K. bishop, bearing on two of his pawns.

If he had played *Q. bishop to king's third*, he would have lost, as in the seventh Back Game.—PHILIDOR. But the Black has a resource which escaped Philidor, so that *that* is one good alternative in Defence, which may compete with *this*.

In Practical Commentary (A), *queen to king's second*, another mode of Defence, proposed by the Anonymous Modenese.—EDITOR.

(*h*) It is material, in the attack of Gambits, not to spare your pawns on the king's side, and even to sacrifice them all, if requisite, though merely for the adversary's K. pawn, because it hinders your Q. bishop from coming into play, and co-operating with the pieces that begin the attack.

10.

W. The K. r. pawn takes the pawn.

B. The rook's pawn takes the pawn.

11.

W. The rook takes the rook.

B. The bishop takes the rook.

12.

W. The Q. bishop takes K. kn. pawn.

B. K. bishop to his 3d square. (2)

13.

W. The bishop takes the bishop.

B. The queen takes the bishop.

14.

W. Q. knight to queen's 2d.

B. The same.

15.

W. The king castles.

B. The same.

16.

W. The rook to K. knight's square.

B. The queen to adverse K. bishop's 4th.

17.

W. The queen to K. knight's 2d.

B. K. b. pawn 2 squares*.

(2) If he take your knight with Q. bishop, he loses.

* Black might take the knight with his bishop, and, after changing queens, play K. knight on adverse pawn.—EDITOR.

18:

W. The queen takes the pawn.

B. The queen takes the queen.

19.

W. The rook takes the queen.

B. The pawn takes the pawn.

20.

W. The K. bishop takes the knight.

B. The Q. bishop takes the knight.

21:

W. The Q. knight takes the bishop.

B. The pawn takes the knight.

22.

W. The bishop to adverse K. bishop's 2d.

B. The rook to K. bishop's square.

23.

W. The rook takes the pawn.

B. The king to Q. bishop's 2d.

24:

W. The king to queen's 2d. (k).

B. Q. b. pawn 1 square.

25:

W. The bishop to adverse K. rook's 4th.

B. The rook takes the rook.

(k) Had you pushed Q. b. pawn, you had lost the game; because the adversary, by pushing his counter-pawn, would force your Q. pawn from its station, and then attack your rook and bishop with his knight.

26.

W. The bishop takes the rook.

From the manner in which the two positions are balanced, it is evident that the game must eventually be drawn, unless some error be committed. This party shews, that a Gambit, equally well attacked and defended, will not be decisive; it is true that he who gives the pawn has the pleasure of uniformly attacking, and a prospect of winning, which would be realized, if the Defence did not maintain the most undeviating good play for the first ten or twelve moves.

PRACTICAL COMMENTARY (A),

On the Eighth Move of the Defence.

8.

B. The queen to king's 2d.

The ANONYMOUS MODENESE would substitute this move, regarding *that* in the game as faulty, because it permits the gambit-player to equalize the pawns. He contends that this is now prevented; for if the White push his K. kn. pawn a square, the Black, instead of taking with the doubled pawn, can play the counter-pawn upon the knight—and, on the knight's removal, advance the gambit-pawn to adverse bishop's third, preserving the superiority of a pawn. If a different attack be tried, he adds, that the Black can keep this advantage; with which, playing correctly, he must be the victor.

The Editor of PHILIDOR admits, that the substituted move provides against the ninth move of the White, as it followed in the game. If a corresponding change obviate the first intention of the new defence, the direction of both sides will require extreme caution.

9.

W. K. knight to rook's 3d.

The best counterstep appears to be:

B. Q. bishop to king's 3d.

10.

W. K. bishop retires to queen's 3d.

The Editor leaves the propriety of playing the Gambit to the opinion of the reader.

FIRST BACK GAME.

*Played from Leader.**Error in Attack.*

- | | |
|---------------------------------|-------------------------------|
| 4. K. r. pawn 2 sq. | K. kn. pawn to <i>adv.</i> 4. |
| 5. K. knight to <i>adv.</i> K4. | K. r. pawn 2 sq. |
| 6. K. bishop to QB4. | K. rook to 2.* |
| 7. Q. pawn 2 sq. | Q. pawn 1 sq. |
| 8. K. knight to Q3. | Queen to K2. |
| 9. Q. knight to B3. | K. knight to B3. |
| 10. The queen to K2†. | K. pawn to <i>adv.</i> KB3. |
| 11. K. kn. pawn takes p. | K. kn. pawn takes p. |
| 12. Queen takes pawn. | Q. bp. to <i>adv.</i> KK4. |
| 13. Queen to K3. | K. bishop to K3. |
| 14. K. knight to KB4. | Q. b. pawn 1 sq. |
| 15. Q. bishop to Q2. | K. bishop takes knight. |
| 16. Queen takes bishop. | Q. pawn another sq. |
| 17. K. bishop to Q3. | K. knight takes K. p. |
| 18. Knight takes knight. | K. b. pawn 2 sq. |

This pawn will, in *recovering a piece*, join the other pawns, and attain a post, from which it will cost a piece to prevent his promotion, as he will be unassailable by an adverse pawn: farther, the Black has a pawn more than the White. This example evinces, that to push the *rook's pawn*, at the *fourth move*, is not advisable. — PHILIDOR.

This conclusion is right; for the two defects mentioned in the

* Lolli, *cap.* XX. sect. ii. plays K. knight to *rook's 3d*, which is a stronger defence. — EDITOR.

† Mr. SARRATT has remarked, that it were better to *castle*, or to take *gambit pawn* with K. knight. *Treatise*, vol. i. p. 148.

Notes balance each other. The requisite change in the Defence may lead to the following moves.—EDITOR.

CORRECTED VARIATION.

6. ————— K. knight to R3.
7. Q. pawn 2 sq. Queen to KB3.
8. Q. b. pawn 1 sq. K, bishop to Q3.
9. K. knight to Q3. *Dbl'd. p. to adv. KB3.*
10. K. kn. pawn takes p. Bp. to *adv. KK3, chg.*

The Defence wins at least the rook's pawn, with a superior situation.

The three following Variations are transposed from Promiscuous Addenda, which the accident of not being composed with the Games to which they relate had thrown after the Salvio Gambit. They have not the value of perfect amendments.

SUPPLEMENT TO THE FIRST BACK GAME.

5. ————— K. knight to B3. (a)
6. Q. pawn 2 sq. (b) Q. pawn 1 sq.
7. K. knight to Q3. K. knight takes pawn.
8. Q. bp. takes pawn. (c) Queen to K2.
9. Queen to K2. (d) K. bishop to kn. 2.
10. Q. b. pawn 1 sq, K. r. pawn 2 sq.

(a) In No. 3, *queen to king's second.*

(b) In No. 2, *K. knight takes kn. pawn.*

(c) At present he has the superiority of a pawn; but it is a deduction from that advantage, that the pawn which should lead, being left behind, will remain useless till it reach your king's bishop's fourth.

(d) Let him have played what piece he would, you should play as you have, unless he had exposed some piece.

11. K. kn. pawn 1 sq. Q. pawn another sq.
12. K. bishop to kn. 2d. K. b. pawn 2 sq. (e)
13. Q. knight to Q2. Q. bishop to K3,
14. Castles with K. r. (f) Q. knight to B3.
15. King to R2. Castled.

The position is nearly even. The White must form combinations against K. b. pawn, to win it if he can; the Black must manœuvre to force his opponent to take K. knight, to unite his pawns in the centre. This trial confirms the censure of the fourth move.—PHILIDOR. Although at the beginning of it the most is not made of the defence.—EDITOR.

(e) His knight, thus supported, you must forbear taking; as it would unite his pawns in the centre, transferring his K. b. pawn to a post that would ensure him the game.

(f) *On this side*, that your king may sustain knight's pawn, in case the adversary take queen's bishop.

No. II,

6. K. knt. takes kn. p. (a) K. knt. takes pawn. (b)
7. Queen to K2, The same. (c)
8. Q. knight to B3. (d) K. knight to adv. 3.
9. Qu. takes queen, *chq.* K. bishop takes queen.

(a) If your K. bishop attack at Q. bishop's fourth, he plays queen to king's second, and distresses your position.

(b) It were bad play to take your knight.

(c) Though he defends his knight with the queen, he might safely sustain him by pushing Q. pawn; in which case you play K. knight to bishop's second. Then the queen must defend the knight.

(d) To hinder him from pushing Q. pawn two squares.

- | | |
|-------------------------------|-------------------|
| 10. K. rook to 2. | Q. pawn 2 sq. (e) |
| 11. K. knt. to <i>ad.</i> K4. | Q. b. pawn 1 sq. |
| 12. Q. pawn 2 sq. | K. knight to B4. |
| 13. K. knight to B3. | K. bishop to Q3. |
| 14. K. bishop to Q3. | |

The game is nearly even; the gambit pawn will in time be taken, as it cannot be sustained but by the pieces.

(e) If, instead, he play the knight to K. bishop's fourth, you attack his K. bishop with Q. knight, to force his removal; and if his bishop take rook's pawn, checking, you reprise with the rook — to take Q. b. pawn with Q. knight, checking,

No. III.

Played from First Back Game.

5. ————— Queen to K2.
6. Q. pawn 2 sq. (a) . . . Q. pawn 1 sq.
7. K. kn. takes kn. pawn. Queen takes K. p., *chg.*
8. Queen interposes.

In this situation you exchange queens, and afterwards take the gambit pawn. The two games are even. It is obvious, that this way of playing the gambit is neither of a very interesting nature, nor productive of the after-games, or numberless variations which spring from Salvio's gambits. — PHILIDOR.

(a) Had your knight taken the exposed pawn, he would have pushed K. b. pawn upon him, forcing him to retire to K. bishop's second; he then would take K. pawn with bishop's pawn, securing the advantage of position.

SECOND BACK GAME.

Played from Leader.

4.

B. King's knight's pawn to *adverse* 4th.

5.

W. K. knight to *adverse* king's 4th.

B. The queen *gives check*.

6.

W. The king to bishop's square.

B. K. knight to rook's 3d.

7.

W. Q. pawn 2 squares.

B. Q. pawn 1 square.

8.

W. K. knight to queen's 3d.

B. Gambit pawn to *adv.* K's 3.

9.

W. K. kn. pawn 1 square.

Error in Defence.

9. _____ Queen *gives check*.*

10. King to B2. (a) Q. to *adv.* K's 2, *ehg*.

* In Practical Commentary (B), queen to king's second.

(a) GRECO plays the king to his square, which is better, on account of the exchange of queens which the Black can now force. See note on eleventh counter-move.

11. King to 3. K. knight to his sq. (b)
 12. K. knight to KB4. K. bishop to R3.
 13. K. bishop to his sq. Queen takes rook.
 14. K. bishop *gives check*.

White wins the queen for a rook and bishop.

(b) If queen check, at adverse king's second, it will greatly protract the game, although White must win.

PRACTICAL COMMENTARY (B),

ON THE

SECOND BACK GAME.

BY THE EDITOR.

9.

B. The queen to her king's 2d.

LOLLI, in an independent game (cap. xxi.), directs this countermove; observing that "the second player may constantly maintain the advantage of a pawn." But this cannot be received as demonstrated, for the farther conduct of the party is a difficult undertaking to which he has not proceeded.

In the present position, caution dictates a specific step, although the Q. knight might be moved.

10.

W. The king to bishop's 2d.

B. K. bishop to knight's 2d.

11.

W. Q. b. pawn 1 square.

B. Q. knight to bishop's 3d.

12.

W. K. knight to K. bishop's 4th.

B. It is not easy to determine on the proper countermove.

The White must not move K. rook while adverse K. rook remains at its square, unless for a decisive advantage; as Black, by opening that file, might get the command of it.

This method of Defence seems inferior to PHILIDOR's Defence in the Leader, as well as to that of the MODERNE in Commentary (A). I distrust it as unsafe, if the Attack combine, from the tenth move, a guarded course with offensive preparations.

The fourth countermove, p. 233, allows the MUZIO GAMBIT to be played at the fifth move.—See NOTICE of the Muzio Gambit.

THIRD BACK GAME.

*Played from Leader.**Error in Defence.*

- | | |
|--------------------------------|---------------------------|
| 5. _____ | K. kn. pawn 1 square. |
| 6. K. knt. to <i>adv.</i> Kk4. | K. knight to R3. |
| 7. Q. pawn 2 sq. | K. b. pawn 1 sq. |
| 8. Q. bishop takes p. | Q. pawn 1 sq. |
| 9. Q. b. pawn 1 sq. | Pawn takes knight. |
| 10. Rook's p. takes pawn. | K. knt. returns to his sq |
| 11. Queen to her kn. 3. | Queen to K2. |
| 12. Q. knight to Q2. | Queen to Kb. |
| 13. Castles with K. rook. | Loses the game. |

FOURTH BACK GAME.

*Played from Leader.**Error in Defence.*

- | | |
|------------------------------|-------------------|
| 6. _____ | Q. b. pawn 1 sq. |
| 7. K. pawn to <i>adv.</i> 4. | Q. kn. pawn 2 sq. |
| 8. K. bishop to Qk3. | Q. r. pawn 2 sq. |
| 9. Q. r. pawn 2 sq. | Q. kn. pawn 1 sq. |
| 10. Q. knight to Q2. | Q. bishop to R3. |

11. Q. knight to K4. Queen to her kn. 3! (a)

12. Knight gives *chk.* at

adv. queen's 3d,

(a) Or, if his queen remain, and his K. bishop return to his square, he leaves a point unfortified. The knight's pawn will be lost without compensation, for the rook's pawn must advance, on account of an ambushade. Therefore, though a greater loss be averted by moving the bishop, the situation is distressing.—

EDITOR.

FIFTH BACK GAME.

Played from Leader.

Error in Defence.

7. ————— Q. bishop to *adv.* Kk4.

8. Queen to her kn. 3. Q. bishop to Kk4.*

9. K. r. p. takes pawn. Pawn takes pawn.

10. Rook takes bishop. Rook takes rook.

11. K. bp. takes pawn, *chg.*

The *divergent check* wins a piece.

SIXTH BACK GAME.

Played from Leader.

Error in Defence.

7. ————— Q. bishop to K3.

* This seems loosely played. Would it not be better for Q. bishop to capture the knight? The position, however, is decidedly bad.

- (8. Bishop takes bishop. Pawn takes bishop.
 9. Queen to her kn. 3. Queen to her bish. sq.
 10. R. pawn takes pawn. R. pawn takes the pawn.
 11. Rook takes rook. Bishop takes rook.
 12. K. knight takes pawn. King to 2.
 13. Q. bishop takes pawn. Q. knight to B3.
 14. Q. knight to Q2. Q. r. pawn 2 sq.
 15. Castles. Q. kn. pawn 2 sq.
 16. Rook to KR. K. knight to B3.
 17. Rook takes bishop. Queen takes rook.
 18. Qu. takes K. p., *ch*, King retires, lost.

SEVENTH BACK GAME.

Played from Leader.

8.

B. Q. bishop to king's 3d.

Error in Attack.

- | | |
|-------------------------------|-----------------------------|
| 9. Bishop takes bishop.* | Pawn takes bishop. |
| 10. K. pawn to <i>adv.</i> 4. | Pawn takes pawn. |
| 11. Pawn takes pawn. | Q. knight to Q2. |
| 12. K. kn. pawn 1 sq. | K. kn. p. to <i>adv.</i> 4. |
| 13. Kn. pawn takes pawn. | Pawn takes knight. |
| 14. Queen takes pawn. | Queen to K2. |
| 15. Q. knight to Q2. | Castles. |
| 16. Q. kn. pawn 2 sq. | |

Counter-error in Defence.

- | | |
|----------------------|-----------------------|
| | K. r. p. another sq.† |
| 17. Q. knight to K4. | Q. knight to 3. |
| 18. Bishop to K3. | K. knight to R3. |

* PHILIDOR intended this as a demonstration against the preceding counter-move; but that is a good defence. This course of attack may be defeated, at the 16th countermove. The bishop therefore, instead of taking, should retire to queen's third; and the position will coincide with that, inverting the 8th and 9th moves, in Practical Commentary (A), p. 228.—EDITOR.

† To destroy the position which the White has obtained by a sacrifice, the Black should now sacrifice Q. knight for the two pawns in K. and K. b. files. There is a diagram of this position in *Apology and Critique*.—EDITOR. *XXIX.*

19. Bishop to *adv.* QB4. Queen to QB2.
20. Q. r. pawn 2 sq. Bp. returns to his sq.
21. Q. r. pawn 1 sq. Bishop takes bishop.
22. Pawn takes bishop. Q. knight to Q2.
23. Knight *gives check*. King retires.
24. Q. rook to QK. Q. knight takes dbl. p.
25. Knight takes pawn. Knight takes knight.
26. Q. r. pawn 1 sq. King to QR.
27. Rook takes knight. Queen to QB.
28. K. rook to 2. Q. rook to Q2.
29. K. rook to QK2. K. rook to 2.
30. Queen takes Q. b. pawn, and wins.

Second Gambit.

VARIANT FROM THE FIRST GAMBIT, IN THE
THIRD MOVE OF THE ATTACK.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

Rather hazardous Ruse.

The Attack wins in PHILIDOR's Leader, and in all his Back Games but the First: that this may not have an undue weight, I give the objections to the third move a prominent place. When the snares of this Gambit are spread against experience, the assailant runs an unequal risk. He must delight to be committed in adventure, who proposes, by a stratagem that may be turned against the contriver, to circumvent a good player; and yet the mechanism, springing at the radical move, bears the stamp of ingenuity. It is a discouragement from adopting this manoeuvre, that the player cannot retire to even ground, if ably opposed; but must leave the adversary some slight superiority, and meet his strokes in a defensive attitude.—
EDITOR.

3. K. bishop to Qb4. Queen gives check. (a)

(a) The better course is *K. b. pawn two squares*, as in the First Back Game.—PHILIDOR. See also this course as pursued in the Fourth Back Game, varied at the 19th move.—
EDITOR.

R

4. King to B. K. kn. pawn 2 sq. (b)
5. K. knight to B3. Queen to KR4. (c)
6. Q. pawn 2 sq. Q. pawn 1 sq.
7. Q. b. pawn 1 sq. (d) Q. bishop to *adv.* KK4.
8. King to B2. K. knight to B3.
9. Queen to K2.

Error in the Defence.

-
- Q. knight to Q2. (e)
 10. K. r. pawn 2 sq. Bishop takes knight.
 11. Queen takes bishop. Queen takes qu. (f)
 12. King takes queen. (g) Kn. pawn gives check.

(b) In the Second Back Game, K. bishop to Q. bishop's fourth.
In the Third Back Game, Q. pawn a square.

(c) This is the best of the three squares open to his queen. Had he played her to your K. knight's fourth, you might have taken his K. b. pawn checking, and whether he take or refuse the bishop, have forced his queen. Or if he had carried her to his K. rook's third, you had attacked K. b. pawn with K. knight, which had decided the game in your favour.

(d) It is essential in the King's Gambit to play this pawn, that you may place your queen at her knight's third, should the defence be unguarded: by so doing, you strengthen your position, and perplex the adversary, especially if he has played Q. bishop, without attacking one of your pieces. See, respecting this, the Fifth and Sixth Back Games of the *First Gambit*.

(e) His *bishop takes your K. knight*, in the Fourth Back Game; and, in consequence of a move which escaped Philidor, it would appear, must win.

(f) *Knight gives check*, in the Fifth Back Game.

(g) I have given it, as a general rule, ALWAYS TO UNITE YOUR PAWNS, AND BRING THEM INTO THE CENTRE. *Here is*

13. King takes gamb. p. K. bishop *gives check*.
14. King to *adv.* KB4. (*h*) Bishop takes bishop.
15. Rook takes bishop. K. r. pawn 2 sq.
16. Knight to Q2. King to 2.
17. K. rook to KB. (*i*) Q. b. pawn 1 sq. (*k*).
18. Q. rook to K. Q. kn. pawn 2 sq. (*l*).
19. Bishop to QK3. Q. r. pawn 2 sq.
20. K. pawn to *adv.* 4. Pawn takes pawn.
21. Pawn takes pawn. K. knight to Q4.
22. Knight to K4. (*m*) Q. knight to 3.
23. Knight to *adv.* KB3. Q. rook to Q. (*n*)
24. K. pawn to *adv.* 3. Q. rook to Q3. (*o*)

an exception :—for two reasons ; if you take with the king, you gain a pawn ; secondly, the queens having been exchanged, your king has nothing to fear, and, brought into play, may be as useful as any other piece.

(*h*) Your king would not be safe on that square, if the adversary had a second bishop, running white ; but, as it is, your king sustains all your pawns.

(*i*) You might play this rook to king's square ; but your Q. rook would be rendered almost useless : it is better to postpone the attack, and employ all your pieces.

(*k*) He prepares to push Q. pawn, to break your centre : you will prevent it, by attacking.

(*l*) He endeavours to make an opening for his rooks.

(*m*) You had played wrong by exchanging with his knight ; because his pawn, after taking your bishop, would confine your knight : it was necessary to play this first, in order to have no useless piece.

(*n*) If he take your knight, you reprise with the pawn, and attack his K. b. pawn with Q. rook.

(*o*) If, instead, he had taken your pawn, you would have won

25. P. takes p. *discg. chk.* King takes pawn.

26. King to *adv.* K \times 4. King to kn. \mathfrak{a} d.

27. Knight takes r. p. *chg.* King to \mathfrak{a} 2.

28. K. rook *gives check.* King to kn. sq.

29. K. rook to *adv.* Q \times 2. Q. rook to Q. (p)

30. Bishop takes knight,
and wins.

the game in a few moves, because he had lost his Q. b. pawn. Had he taken your knight with his, you had taken his pawn, giving check by discovery.

(p) Were he to play his king, instead of Q. rook, you check with K. rook, and win *his*.

What has decided the game in favour of the White, is, that the king, having been in a situation to enter the field with safety, has been as instrumental to victory as the best of his pieces. CHARLES XII. of Sweden was observed, very characteristically, to move the king more than any other piece; but this conduct is seldom to be imitated, on account of the ruin which involves the whole community of pieces, if the king meet with a disaster.

VARIATION BY THE EDITOR.

At the 28th move, let the bishop check, instead of the rook; and mate will be effected in three moves.

FIRST BACK GAME.

Approved Countermove.

3. ————— K. b. pawn 2 sq.

Error in Attack.

4. Pawn takes pawn. (a) Queen gives check.

5. King to B. K. pawn to *adv.* KB3. (b)6. K. bp. takes knight. K. p. takes p. *chg.*

7. King takes pawn. K. rook takes bishop,

AND WINS.

To play, at the fourth move of attack, *queen to K. second*, as PHILIDOR recommends, were undoubtedly better. The Defence should then immediately check with the queen. The Attack might also, as perhaps the best alternative at the fourth move, *take the Knight with K. bishop*. But the Defence has either way a slight ascendancy.

(a) I make the white pawn take that pawn, to shew that it must cause the loss of the game; the best move in this puzzling situation, were *queen to king's second*.

(b) He discovers an attack from the queen on your K. bishop.



SECOND BACK GAME.

*Played from Leader.**Error in the Defence.*

4. _____ K. bishop to QB4.
 5. Q. pawn 2 sq. K. bishop to QK3.
 6. K. knight to B3. Queen to *adv.* KK4.
 7. K. bishop takes pawn, King to B.
chg.
 8. K. r. pawn 1 sq. Queen to *adv.* KK3.
 9. Q. knight to B3. King takes bishop.
 10. Q. knight to K2. Queen to KK3.
 11. K. knight *checks*; wins
the queen.
-

THIRD BACK GAME.

*Played from Leader.**Latent Fallacy in Defence.*

Supposing the CHECK OF THE QUEEN, to be vindicated, this Back Game would imply that the defeat of the Second Player is owing to the *fourth countermove*: but though compared with the countermoves in the Leader, the order of the first seven is transposed, the different result may be ascribed to another cause. The SEVENTH MOVE differs from that in the Leader. Where the fallacy in the Defence commences, remains to be ascertained. The weakness is manifest at the tenth countermove: it may arise from the counter-play immediately following the seventh move; or it may be that the seventh move is too strong to be parried. If the latter can be proved, the mode of defence in the First Back Game is still to be relied on.—
EDITOR.

- | | |
|-------------------------|-------------------------------|
| 4. ————— | Q. pawn 1 sq. |
| 5. K. knight to B3. | Q. bishop to <i>adv.</i> Kk4. |
| 6. Q. pawn 2 sq. | K. kn. pawn 2 sq. |
| 7. Q. knight to B3. | Queen to Kk4. (a) |
| 8. K. r. pawn 2 sq. | K. r. pawn 1 sq. |
| 9. King to B2. | Bishop takes knight. |
| 10. Pawn takes bishop. | Queen to Kk3. |
| 11. R. pawn takes pawn. | Queen takes pawn. |
| 12. Knight to K2. | Q. knight to Q2. |
| 13. Knight takes pawn. | Queen to her sq. |

(a) Should he take your K. knight, instead of withdrawing his queen, take his bishop with your queen; and afterwards push K. kn. pawn a square.

- | | |
|---------------------------------|----------------------|
| 14. Q. b. pawn 1 sq. | Q. knight to 3. |
| 15. K. bishop to Q3. | Queen to 2. |
| 16. Q. bishop to K3. | Castles. |
| 17. Q. r. pawn 2 sq. | King to QK. |
| 18. Q. r. p. to <i>adv.</i> 4. | Q. knight to B. |
| 19. Q. kn. pawn 2 sq. | Q. b. pawn 1 sq. |
| 20. Q. kn. p. to <i>adv.</i> 4. | Pawn takes pawn. |
| 21. Q. r. p. to <i>adv.</i> 3. | Q. kn. pawn 1 sq. |
| 22. Queen to her kn. 3. | K. knight to B3. |
| 23. K. bishop takes dbl. p. | Queen to her B2. |
| 24. Q. pawn to <i>adv.</i> 4. | K. bishop to kn. 2. |
| 25. K. bp. to <i>adv.</i> QB3. | K. knight to Q2. |
| 26. Knight to Q3. | K. knight to K4. |
| 27. Knight takes knight. | Bishop takes knight. |
| 28. K. b. file p. 1 sq. | Bishop to KK2. |
| 29. Q. bishop to Q4. | Bishop takes bishop. |
| 30. Pawn takes bishop. | Queen to K2. |
| 31. King to B3. | Q. rook to KK. |
| 32. Q. rook to QB. | Q. rook to KK3. |
| 33. Bishop to <i>adv.</i> QK2. | K. rook to kn. sq. |
| 34. Rook takes knt. <i>chg.</i> | Rook takes rook. |
| 35. Bishop takes rook. | King takes bishop. |
| 36. Rook <i>gives check.</i> | King to QK. |
| 37. Queen to her B4. | Queen to 2. |
| 38. K. b. pawn 1 sq. | Rook to KK. |
| 39. Queen to <i>adv.</i> QB3. | Queen takes queen. |
| 40. Pawn takes queen. | King to QB2. |
| 41. Q. pawn to <i>adv.</i> 4. | K. r. p. another sq. |
| 42. Rook to KR. | The same. |

- | | |
|--|---------------------------------|
| 43. Rook to K _K . | Rook to K _R 2. |
| 44. Rook to <i>adv.</i> K _K . | Q. kn. p. another sq. |
| 45. Rook to <i>adv.</i> Q _R . | King to Q _K 3. |
| 46. Rook <i>gives check</i> . | King to Q _B 2. |
| 47. Rook <i>gives check</i> . | King to Q. <i>adv. Q. K. 3.</i> |
| 48. K. pawn to <i>adv.</i> 4. | Pawn takes pawn. |
| 49. Q. pawn to <i>adv.</i> Q3. | King to Q _B . |
| 50. Q. pawn <i>gives check</i> . | King to Q. |
| 51. Rook <i>gives check</i> . | King removes. |
| 52. Pawn is queened, and
wins. | |
-

FOURTH BACK GAME.

Valid Defence, founded on Leader.

- | | |
|---------------------------------|---------------------------------|
| 9. ————— | Bishop takes knight. |
| 10. Queen takes bishop. | Queen takes queen. |
| 11. Pawn takes queen. | Bishop to kn. 2. |
| 12. K. r. pawn 2 sq. | K. r. pawn 1 sq. |
| 13. K. rook to kn. sq. | K. knight to B2. |
| 14. Q. bp. takes gambit p. | Bishop takes Q. p., <i>chg.</i> |
| 15. Pawn takes bishop. | Pawn takes bishop. |
| 16. K. rook to <i>adv.</i> Kk2. | Q. knight to B3. |
| 17. Q. knight to B3. | Q. knight takes pawn. |
| 18. Bp. takes pawn, <i>chg.</i> | King to B. |
| 19. Q. rook to Kk. | |

PHILIDOR'S CONCLUSION.

The next countermove appears from Variation to be an oversight.

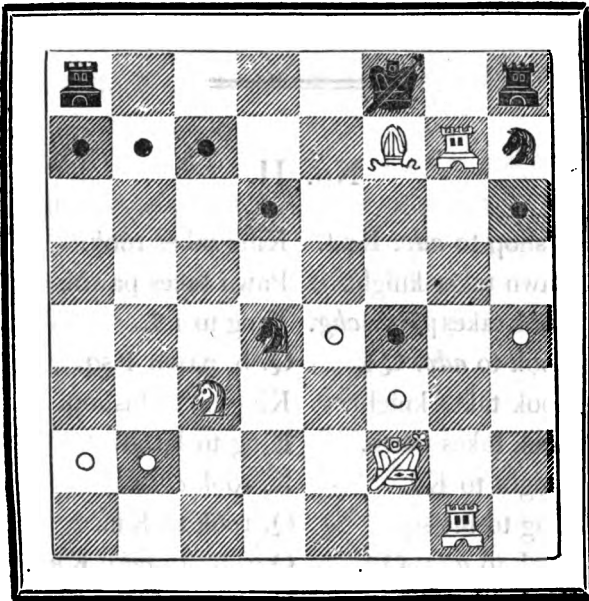
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|---------------------------------|------------------------|
| ————— | Q. knt. returns to B3. |
| 20. Bishop to Qk3. | Q. rook to Q. |
| 21. K. rook to <i>adv.</i> Kb2, | King to his sq. |
| <i>chg.</i> | |
| 22. Q. rook to <i>adv.</i> Kk2. | K. knight to B. |
| 23. Knight to <i>adv.</i> Q4. | |
| Wins. | |



VARIATION, BY THE EDITOR,

On the Fourth Back Game.

POSITION OF THE PIECES.



Black to move.

No. I.

19. ————— K. knight to 4. (a)

(a) The doubling of your two rooks creates his embarrassment; he places his knight here to destroy their communication; and whether you take or refuse his knight, that interruption to their action on which his defence depends will be obtained.

20. K. rook to *adv.* Kk, King takes bishop.

chg. (b)

21. K. rook takes Q. rook. Rook takes rook.

22. Pawn takes knight. Pawn takes pawn.

23. Rook takes pawn. Rook to Kk.

Has far the better game.

No. II.

20. Bishop to *adv.* Kk4. King takes rook.

21. Pawn takes knight. Pawn takes pawn.

22. Rook takes pawn, *chg.* King to k3.

23. Rook to *adv.* Q4. Q. b. pawn 1 sq.

24. Rook takes knight. King takes bishop.

25. Rook takes pawn. King to k4.

26. Knight to K2. K. rook *chks.*

27. King to his sq. Q. rook to Kk.

28. Rook to *adv.* Q2. Q. rook to *adv.* Kk3.

29. Rook takes pawn. Q. rook takes pawn.

30. Knight to Q4. Q. rook to *adv.* Kk3.

31. R. to *adv.* Kk2, *chg.* King to b3.

32. Rook takes rook. Pawn takes rook.

Will win easily.

(b) Is subvariation; No. 2, Bishop to *adv.* K. rook's 4th.
In No. 3, the pawn takes the knight.

No. III.

Played from No. 2.

- | | |
|---|---|
| 20. Pawn takes knight. | King takes rook. |
| 21. Pawn in K. kn. file Q. b. pawn 1 sq.
to <i>adv.</i> 3. | |
| 22. Rook to K κ 4. | K. r. pawn 1 sq. |
| 23. Rook to K \mathfrak{R} 4. | K. rook to 3. |
| 24. Knight to K2. | Knight takes knight. |
| 25. King takes knight. | Q. rook to K \mathfrak{B} . |
| 26. Rook takes gamb. p. | K. rook takes pawn. |
| 27. Bishop takes rook. | Rook takes rook. |
| 28. Bishop takes pawn. | Rook to <i>adv.</i> K \mathfrak{R} 4. |
| 29. Bishop to K κ 4. | Rook <i>checks</i> . |
| | Must win. |

Here is another occasion for observing, that when the *first move of a Back Game* is pointed out, as *necessarily* leading to defeat, the subsequent moves of the losing party should be undeviatingly correct, or the commission of a *fundamental* error cannot be considered as proved. In the present case, the proscribed move appears to produce no disadvantage — provided the resource be used, which in the Fourth Back Game was overlooked. *Were it not for the subtil construction of the Third Back Game*, we might confidently state, that the ground for a defence to the SECOND

GAMBIT is greatly enlarged by this turn ; and that the queen may, contrary to all our master's examples, at the third move, give check, not only without losing the game, but that this check, rightly pursued, is one way of maintaining the best position.

Before we fully adopt this conclusion, we ought to ascertain—either that the seventh move in **Attack of the Third Back Game** cannot be transferred to this Opening, so as to assimilate the two—or that the Defence against that Back Game can be radically improved, so as to command a slight advantage. Would these points for inquiry admit a close demonstration, I incline to anticipate a favourable result to the Defence after checking with the queen.—**EDITOR.**

FIFTH BACK GAME.

*Played from Leader.**Error in Defence.*

- | | |
|---|--|
| 11. ————— | K. knt. to <i>adv.</i> K κ 4, <i>chg.</i> |
| 12. King to kn. sq. | K. kn. pawn takes pawn. |
| 13. Q. bishop takes pawn. | K. knight to B3. |
| 14. Knight to Q \mathcal{R} 3. | Queen takes queen. |
| 15. Pawn takes queen. | K. knight to B4. |
| 16. K. rook takes pawn. | K. knight takes bishop. |
| 17. Rook takes knight. | K. b. pawn 1 sq. |
| 18. King to B2. | Castles. |
| 19. Bishop to <i>adv.</i> K3. | Bishop to K2. |
| 20. Q. rook to K \mathcal{R} . | King to Q κ . |
| 21. Bishop takes knight. | Rook takes bishop. |
| 22. Q. rook to <i>adv.</i> K \mathcal{R} 3. | Q. kn. pawn 1 sq. |
| 23. K. rook to <i>adv.</i> K \mathcal{B} 4. | Bishop to Q. |
| 24. K. rook to <i>adv.</i> K \mathcal{R} 4. | King to Q κ 2. |
| 25. P. in K. b. file to 4. | Q. b. pawn 1 sq. |
| 26. P. in K. b. file to <i>adv.</i> 4. | |

As the adversary cannot attack your pieces, your business is to bring your knight to adverse K. knight's third. By dislodging his rook, you can take the rook's pawn, and consequently win. — PHILIDOR.

Continuation.

- | | |
|----------------------------------|-------------------------------|
| 26. ————— | Q. rook to K \mathcal{B} 2. |
| 27. Knight to Q \mathcal{B} 4. | Bishop to K2. |
| 28. K. pawn to <i>adv.</i> 4. | |

The idea of moving only the Knight must be relinquished; but PHILIDOR's position is true in effect.

Third Gambit.

VARIANT FROM THE FIRST GAMBIT, IN THE SECOND MOVE OF THE DEFENCE.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. b. pawn 2 squares.

Evasion of the Gambit.

2. ————— Q. pawn 2 sq. (a)
3. K. pawn takes pawn. Queen takes pawn. (b)
4. K. b. pawn takes p.* Queen takes pawn, *chg.*
5. K. bp. interposes. (c) K. bishop to Q3.
6. K. knight to B3. Queen to K2.

(a) This countermove may be played, to avoid the snares of the Gambit, when you receive the advantage of a piece, but not otherwise. In the First Back Game, Q. pawn one square.

(b) In the Second Back Game, K. pawn takes pawn.

* In a Variation after GRECO, Q. knight to the bishop's third. GRECO's play gains a move.

(c) Loosely weighed, the game may appear equal: but there is a small advantage in having on your left wing four connected pawns, whilst the adverse pawns are in divisions of three and three, and separated from the centre. You can, therefore, prevent his pieces from occupying the middle of the board.

- | | |
|-----------------------------------|---------------------------|
| 7. Q. pawn 2 sq. | Q. bishop to K3. |
| 8. Castles. | Q. knight to Q2. |
| 9. Q. b. pawn 2 sq. | Q. b. pawn 1 sq. |
| 10. Q. knight to B3. | K. knight to B3. |
| 11. K. bishop to Q3.* | Castles with K. rook. (d) |
| 12. Q. bp. to <i>adv.</i> K4. (e) | K. r. pawn 1 sq. |
| 13. Q. bishop to K4. | Queen to her sq. |
| 14. Q. knight to K4. (f) | K. bishop to K2. |
| 15. Queen to K2. | Queen to her B2. (g) |
| 16. Q. knight takes knt. | Knight takes knight. |
| 17. Bishop takes knight. | Bishop takes bishop. |
| 18. Queen to K4. | K. kn. pawn 1 sq. |
| 19. Knight to <i>adv.</i> K4. | Bishop takes knight. (h) |
| 20. Pawn takes bishop. | Q. rook to Q. (i) |

* The queen might with propriety be played to her knight's third. — EDITOR.

(d) In the Third Back Game, he castles on Q. side.

(e) This were wrong had he not castled on this side, because, by pushing K. r. pawn, he can force the bishop to retire; but now you excite him to push the pawns that cover his king, to prepare a breach for the attack.

(f) If he had not removed his queen, to replace her with K. bishop, this knight would perplex his game.

(g) If, instead, he had taken Q. knight, you must have taken his knight with your queen, compelling him to derange his position to prevent the threatened mate.

(h) Had he withdrawn his bishop, you had taken K. kn. pawn with the knight, which had given you the game.

(i) If, instead, he attack your queen with his bishop, you take his bishop with K. rook: this, by making an opening on his king, gives you an easier attack.

21. K. rook to *adv.* K_B3. Queen to 2. (*k*)
 22. Rook takes kn. p. *chg.* Pawn takes rook.
 23. Queen takes p. *chg.* King to R. (*l*)
 24. Queen takes p., and
gives perpetual chk.

(*k*) Had he not removed her, you had won by taking his bishop with your rook.

(*l*) Had his queen interposed, you had taken his bishop, checking; and would have been left with two pawns and a bishop for the rook, and in possession of the attack, which, improved, would be sufficient to win: but, as he has played his king, you cannot do better than draw the game with perpetual check.

VARIATION

On the Fourth Move in Attack,

FOUNDED ON AN EXTRACT FROM THE SECOND
 BOOK OF GRECO.

4. Q. knight to B3. Queen to K3.
 5. K. knight to B3. K. p. takes p. *disc. check.*
 6. King to B2.

[GRECO here checks with the black K. bishop, which is compelled by Q. pawn to retire. Then the white bishop gives check; and, whether the adverse king removes or is covered, the white K. rook is carried, next move, to the king's square, — which decides the game.]

K. bishop to K2.

7. Q. pawn 2 sq. Q. b. pawn 1 sq.
8. Q. bp. takes gambit p. K. knight to B3.
9. K. r. pawn 1 sq. Castles.
10. K. bishop to Q3. K. kn. pawn 1 sq.

The First Player has the best position.— EDITOR.

FIRST BACK GAME.

*Played from Leader.**Expansion of the Gambit*.*

- | | |
|---|-----------------------------------|
| 2. ————— | Q. pawn 1 sq. |
| 3. K. knight to B3. | Q. bp. to <i>adv.</i> Kk4. † |
| 4. K. bishop to QB4. | Q. knight to B3. |
| 5. Q. b. pawn 1 sq. | Bishop takes knight. |
| 6. Queen takes bishop. | K. knight to B3. |
| 7. Q. pawn 1 sq. | Q. knight to R4. |
| 8. K. bp. to <i>adv.</i> Qk4, <i>chg.</i> | Q. b. pawn 1 sq. |
| 9. Bishop to QR4. | Q. kn. pawn 2 sq. |
| 10. Bishop to QB2. | K. bishop to K2. |
| 11. Q. p. another sq. | K. pawn takes Q. pawn. |
| 12. Pawn takes pawn. | Castles. |
| 13. Q. bishop to K3. | Q. knight to <i>adv.</i> QB4. |
| 14. Q. knight to Q2. | Q. knight takes pawn. |
| 15. K. kn. pawn 2 sq. | Q. kn. returns to <i>adv.</i> B4. |
| 16. Knight takes knight. | Pawn takes knight. |
| 17. K. kn. p. to <i>adv.</i> 4. | Knight to Q2. |
| 18. K. r. pawn 2 sq. | Queen gives check. |
| 19. King to Q. | Queen to <i>adv.</i> QR3. |
| 20. Q. rook to B. | Queen takes pawn. |

* It is better to take, than to refuse, the Gambit pawn ; yet this way of refusing it is less objectionable than that in *Leader* : this might have formed a separate game, as it is quite distinct in principle. — EDITOR.

† See CRITICAL REMARKS at the end.

21. Queen to *adv.* KR4. Q. rook to kn. sq.
 22. K. pawn to *adv.* 4. K. kn. pawn 1 sq.
 23. Queen to K2. Q. rook to *adv.* QR2.
 24. K. r. pawn to *adv.* 4. Q. b. pawn 1 sq.
 25. K. r. p. takes pawn. K. b. p. takes pawn.
 26. K. rook takes pawn. King takes rook.
 27. Qu. to *adv.* KR4, *chg.* King to either sq.
 28. Qu. takes pawn, *chg.* King removes.
 29. Gives mate.
-

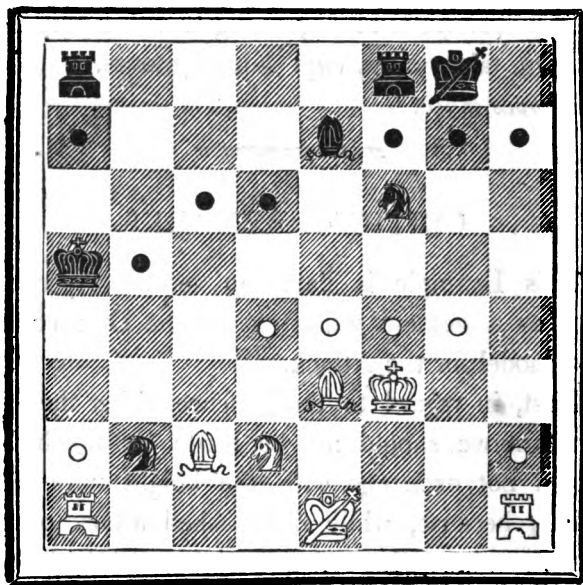
CRITICAL REMARKS.

This Example is liable to several objections, both as a demonstration against the Defence, and as a model for the Attack.

First, in regard to the Defence, either the third countermove should not be made, or the bishop should not exchange with the knight until compelled; because, while the masked attack on the queen continues, it confines both her and the knight, and, when as an episode there is a skirmish for the middle of the board, frequently obliges the First Player to double a pawn. But as the second countermove obstructs the K. bishop, and is confessedly inferior to taking the offered pawn, it is not worth while to try the event of a change.

As to the conduct of the Attack, it seems open to no objection until the seventh move; but I can-

not consider this, and the steps induced by it, the best model for extempore play. The following *would be* the position at the 15th countermove, were the Black to play *Queen to her rook's 4th*, instead of removing Q. knight.



Perhaps the White, who has to play, ought still to win; but meanwhile he will have a counter-attack to repel. I should therefore propose, as a substitute for the seventh move, that the White CASTLE: this position has advantages which it will be easy to apply.—AUTHOR OF THE INTRODUCTION.

SECOND BACK GAME.

Played from Leader.

- | | |
|---------------------------------|--------------------------------------|
| 3. ————— | K. pawn takes-pawn. |
| 4. K. knight to B3. | Queen takes pawn. |
| 5. Q. pawn 2 sq. | Queen to <i>adv.</i> K4, <i>chg.</i> |
| 6. King to B2. | K. bishop to K2. |
| 7. K. bishop to Q3. | Queen to her B3. |
| 8. Q. bishop takes p. | Q. bishop to K3. |
| 9. Queen to K2. | Queen to 2. |
| 10. Q. b. pawn 2 sq. | Q. b. pawn 1 sq. |
| 11. Q. knight to B3. | K. knight to B3. |
| 12. K. r. pawn 1 sq. | Castles. |
| 13. K. kn. pawn 2 sq. | K. bishop to Q3. |
| 14. K. knt. to <i>adv.</i> K4. | Bishop takes knight. |
| 15. Pawn takes bishop. | K. knight to K. |
| 16. Q. rook to Q. | Queen to K2. |
| 17. K. kn. p. to <i>adv.</i> 4. | Q. knight to Q2. |
| 18. Queen to <i>adv.</i> KR4. | K. kn. pawn 1 sq. |
| 19. Queen to <i>adv.</i> KR3. | Queen gives check. |
| 20. King to kn. 2. | Q. knt. takes K. file p. |
| 21. Knight to K4. | Queen to <i>adv.</i> Q4. |
| 22. Knight gives check. | Knight takes knight. |
| 23. Pawn takes knight. | Game is lost*. |

* The mate being forced. A *forced-maté* is a mate which, though a few desperate sacrifices might protract it, is inevitable.

THIRD BACK GAME.

Played from Leader.

- | | |
|--|--|
| 11. King to K. | Castles with Q. rook. |
| 12. K. rook to K. | Queen retires to K _B . |
| 13. Queen to K4. | King to Q _K . |
| 14. Q. bishop to K3. | Q. b. p. another sq. |
| 15. Q. pawn to <i>adv.</i> 4. | Q. bishop to <i>adv.</i> K _K 4. |
| 16. Q. kn. pawn 2 sq. (a) | Bishop takes knight. |
| 17. Pawn takes bishop. | Q. rook to B. |
| 18. Knt. to <i>adv.</i> Q _K 4. | Q. r. pawn 1 sq. |
| 19. Knight takes bishop. | Queen takes knight. |
| 20. Q. rook to kn. sq. | Q. knight to K4. |
| 21. K. bishop to K2. | K. knight to Q2. |
| 22. Queen to <i>adv.</i> Q _B 4. | Queen <i>checks</i> . |
| 23. King to B. | Queen returns to her 3d. |
| 24. Pawn takes pawn. | K. knight takes pawn. |
| 25. Q. rook to <i>adv.</i> Q _K 3. | Queen to K _B . |
| 26. K. rook to Q _K . | Q. kn. (from K4) to Q2. |
| 27. Q. rook takes r. p. | Knight takes rook. |
| 28. Queen takes knight. | Q. rook to B2. |
| 29. Q. p. to <i>adv.</i> 3; wins. | |

(a) When he castles on a different side from you, I have given a general rule for impelling your pawns against his covering pawns.

The Cunningham Gambit.

VARIANT FROM THE FIRST GAMBIT, AT THE
THIRD MOVE OF THE DEFENCE.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. knight to his bishop's 3d.

Inferior Countermove.

3. ————— K. bishop to K2.*

4. K. bishop to QB4. K. bishop *gives check*.

5. KN. P. INTERPOSES.† Pawn takes pawn.

6. Castles. Pawn takes pawn, *chg.*

* When the Gambit Player has, at the third move, pushed *K. r. pawn two squares*, a decided error in attack, — this is the best countermove for taking advantage of it; and against that opening will ultimately win a pawn.

† CUNNINGHAM invented this move, and relied upon it. With defence against the counter-attack, it combines a preparation to resume the attack. The design of PHILIDOR is to prove that it is unsafe. After the interesting situations consequent on this bold step have been examined, the simple alternative of *seating the king at the bishop's square*, as in the COMPENDIUM, may be compared with it. — EDITOR.

- | | |
|------------------------|----------------------|
| 7. King to R. | K. bishop to 3. (a) |
| 8. K. pawn attacks bp. | Q. pawn 2 sq. (b) |
| 9. Pawn takes bishop. | Knight takes pawn. |
| 10. K. bishop to QK3. | Q. bishop to K3. |
| 11. Q. pawn 1 sq. (c) | K. r. pawn 1 sq. (d) |
| 12. Q. bishop to KB4. | Q. b. pawn 2 sq. |

(a) If, instead, he play *this bishop to his king's second square*, you win the game, or gain a decisive advantage in a few moves; exemplified in the First Back Game.

(b) If he did not sacrifice his bishop, you would certainly win: but losing *that* for three pawns, he must conquer by the superiority of his pawns, provided he does not inconsiderately push them, without disposing his pieces for their support.—
PHILIDOR.

The superstructure of PHILIDOR on the basis laid by CUNNINGHAM begins at the eighth countermove: the rest of this Example, with the Second Back Game, is of course original on PHILIDOR's part. The First Back Game, which takes a brilliant advantage of a false step in the Defence, is one of the stratagems which CUNNINGHAM projected.—EDITOR.

(c) By pushing this *pawn two squares*, as in the Second Back Game, you had given his knight a free entry into your game, which would have lost you the party still sooner than by the present course.—PHILIDOR. But the *Variation* on that Back Game appears to establish the reverse; that the pawn should take the *extended move*, and that the White will then win.—
AUTHOR OF THE INTRODUCTION.

(d) This defensive step is needful for ensuring him the party; because it hinders you from attacking his K. knight with Q. bishop, afterwards to separate his pawns, by sacrificing a rook for one of his knights,—and this would have turned the game in your favour.

13. Q. bishop takes p. Q. knight to B3.
at R2.
14. Q. knight to Q2. K. knight to *adv.* 4. (e)
15. Queen to K2. (f) Knight takes bishop.
16. Queen takes knight. Queen to kn. sq. (g)
17. Queen takes qu. (h) Rook takes queen.
18. Q. rook to K. King to Q2.
19. K. knight *gives check*. Knight takes knight.
20. Rook takes knight. King to Q3.
21. K. rook to K. Q. kn. pawn 2 sq.
22. Q. b. pawn 1 sq. Q. rook to K.
23. Q. r. pawn 2 sq. Q. r. pawn 1 sq.
24. Knight to KB3. K. kn. pawn 2 sq.

(e) To take off your Q. bishop, who would be troublesome to him, were he to castle on the queen's side. It may be stated, as a general rule, That *when the strength of your game consists in advanced pawns, it becomes proper to exchange either bishops or knights against the adverse bishops.* The bishop can stop the progress of pawns more effectually than any other piece.

(f) Knowing no expedient way to keep your bishop, you prepare the queen to replace him; for if you had seated him at K. bishop's fourth, to hinder a new enterprise of his knight, he would have pushed K. kn. pawn upon the bishop, and made you lose the game immediately.

(g) He offers to exchange queens to intercept the action of yours, and to place his queen at her third, if you refuse.

(h) If you did not exchange, your game would be still worse.

- | | |
|--------------------------------|-------------------------------|
| 25. King to kn. 2d. | K. b. pawn 1 sq. (i) |
| 26. Q. rook to K2. | K. r. p. another sq. |
| 27. Q. r. pawn takes p. | Pawn takes pawn, |
| 28. K. rook to QR. | Q. rook to its sq. (k) |
| 29. K. rook returns to K. | Bishop to Q2. |
| 30. Q. pawn another sq. | Q. b. pawn to <i>adv.</i> 4. |
| 31. Bishop to QB2. | K. r. pawn advances. (l) |
| 32. K. rook to its sq. | K. rook to 4. (m) |
| 33. Q. kn. pawn 1 sq. | Q. rook to KR. |
| 34. Q. kn. pawn 1 sq. | K. kn. p. attacks. knt. |
| 35. Knight to Q2. | K. rook to K4. |
| 36. K. rook to KB. | K. kn. pawn to <i>adv.</i> 3. |
| 37. Rook takes p. <i>chg.</i> | King to QB2. |
| 38. K. rook to <i>adv.</i> K3. | Pawn <i>checks</i> . |
| 39. King to kn. sq. | K. kn. p. to <i>adv.</i> 2. |
| 40. Rook takes rook. | Pawn <i>checks</i> . |
| 41. King takes the kn. p. | Makes a queen, <i>chg.</i> |

(i) If he had pushed it two squares, you had won his Q. pawn.

(k) *Never resign the passages, nor suffer an opponent to double his rooks, UPON AN OPENING; accordingly, rather than suffer this, he proposes to change piece for piece.*

(l) In preparation to push K. kn. pawn on your knight, to dislodge him: but had he pushed the knight's pawn before playing this, your knight, vaulting to K. rook's fourth, had stopped the progress of all his pawns.

(m) Had he given check with rook's pawn, he would have acted contrary to the instruction in *First Party*, note (x).

42. King to B2. Rook *checks*, at KB.
 43. King to 3. Queen to *adv.* KR3, *chg.*
 44. Knight interposes. Queen takes knight, *chg.*
 Gives mate in a few moves.
-

The 29th and 30th moves might be objected to; but the Second Back Game makes it immaterial to attempt an improvement here. — EDITOR.

FIRST BACK GAME.

Undisputed Error in Defence.

This is a first or second error as the third countermove is estimated.

7. ————— K. bishop to K2.
8. K. bishop takes pawn, King takes bishop.
chg. [Or, as below.]
9. K. knight to *adv.* K4, King to 3.
giving double check.
10. Queen to K4, *chg.* King takes knight. (a)
11. Queen to *adv.* KB4, King to Q3.
chg.
12. Queen *gives check-mate.*

Or,

8. ————— King to B.
9. K. knight to *adv.* K4. K. knight to B3.
10. K. bishop to QK3. Queen to K.
11. K. knt. to *adv.* KB2. Rook to KK.
12. K. pawn attacks knt. Q. pawn 2 sq.
13. Pawn takes knight. Pawn takes pawn.
14. Bishop takes pawn. Q. bishop to *adv.* K4.
15. Queen to K. Q. bishop to KR4.

(a) Should he refuse the knight, knight must check, attacking the queen.

16. Q. pawn 2 sq. Bishop takes knight.
17. Q. bishop *checks*. Rook interposes.
18. Knight to QB3. Bishop takes bishop.
19. Knight takes bishop. Queen to KB2.
20. Knight takes bishop. Queen takes knight.
21. Queen takes queen. King takes queen.
22. Bishop takes rook;
 and wins.
-

SECOND BACK GAME.

Played from Leader.

- | | |
|---------------------------------|------------------------------|
| 11. Q. pawn 2 sq. | K. knight to <i>adv.</i> K4. |
| 12. Q. bishop to KB4. | K. b. pawn 2 sq. |
| 13. Q. knight to Q2. | Queen to K2. |
| 14. Q. b. pawn 2 sq. | Q. b. pawn 1 sq. |
| 15. Pawn takes the pawn. | Pawn takes the pawn. |
| 16. Q. rook to QB. | Q. knight to B3. |
| 17. Knight takes knight. | K. b. pawn takes knight. |
| 18. Knight takes p. at R2. | Castles with K. rook. |
| 19. Queen to 2. | K. r. pawn 1 sq. |
| 20. Q. rook to <i>adv.</i> QB4. | Q. rook to Q. |
| 21. K. bishop to QR4. | K. kn. pawn 2 sq. |
| 22. Q. bishop to K3. | Rook takes rook. |
| 23. Knight takes rook. | Queen to 3. |
| 24. Queen to KR2. | King to kn. 2d. |
| 25. Queen takes queen. | Rook takes queen. |
| 26. Q. r. pawn 1 sq. | King to his kn. 3d. |
| 27. Q. kn. pawn 2 sq. | K. r. pawn another sq. |
| 28. Q. kn. p. to <i>adv.</i> 4. | Knight to K2. |
| 29. Rook to <i>adv.</i> QB2. | Rook to Q2. |
| 30. Rook takes rook. | Bishop takes rook. |

Error in Attack.

- | | |
|-----------------------|------------------------------|
| 31. King to kn. 2d.* | K. r. pawn to <i>adv.</i> 4. |
| 32. Q. bishop to KB2. | King to R4. |

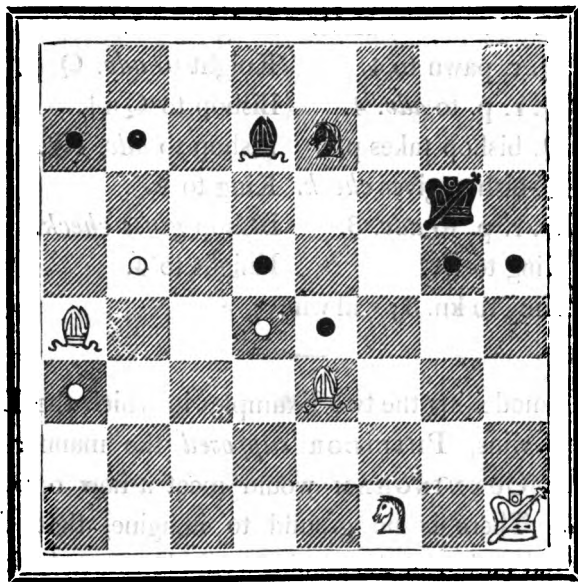
* PHILIDOR assigns this course to the first player, overlooking the turn embraced in *Variation*.

- | | |
|-----------------------------------|---------------------------------------|
| 33. K. bishop <i>checks</i> . | Bishop interposes. |
| 34. Bishop takes bishop. | King takes bishop. |
| 35. Knight <i>checks</i> , at K3. | King to <i>adv.</i> K _B 4. |
| 36. King to R3. | King to <i>adv.</i> B3. |
| 37. Knight to K _K 4. | Knight to K _B 4. |
| 38. Bishop to K _K . | K. pawn to <i>adv.</i> 3. |
| 39. Q. r. p. another sq. | K. pawn to <i>adv.</i> 2. |
| 40. Bishop to K _B 2. | Knight takes p. : wins. |

VARIATION, BY THE EDITOR,

On the Second Back Game.

POSITION OF THE PIECES.



White to move.

T

31. Q. kn. pawn to *adv.* 3.

If the Black take the exposed bishop, the white pawn will take the pawn, ensuring a queen; if the Black take the offered pawn, the white bishop makes prize of the bishop. But the Black is not in a *dilemma*; for he has a third alternative.

Bishop to 3.

- | | |
|------------------------------------|------------------------------|
| 32. Pawn takes pawn. | Q. kn. pawn 2 sq. |
| 33. K. bishop takes p. | Bishop to QR. |
| 34. Knight to 3. | K. r. pawn to <i>adv.</i> 4. |
| 35. K. bishop <i>gives check</i> . | King to R3. |
| 36. Knight to <i>adv.</i> KR4. | Knight to QB. |
| 37. Knight to <i>adv.</i> KB3. | Knight takes p. |
| 38. Knight to 4, <i>chg.</i> | King to kn. 2. |
| 39. Q. bishop takes p. | Bishop to 3. |
| 40. K. bp. to <i>adv.</i> KR4. | Knight to 4. |
| 41. Q. r. pawn to 4. | Knight to <i>adv.</i> QB3. |
| 42. Q. r. p. to <i>adv.</i> 4. | Bishop to QK4. |
| 43. Q. bishop takes p. | Bishop to <i>adv.</i> K2. |
| 44. Q. bishop <i>gives check</i> . | King to B. |
| 45. Q. r. p. to <i>adv.</i> 3. | Bishop <i>gives check</i> . |
| 46. King to R2. | Knight to 4. |
| 47. King to kn. 3; will win. | |
-

In modelling the two Examples in which the Defence wins, PHILIDOR *supposed* the manner in which CUNNINGHAM would meet a new opposition. There is no ground to imagine, that the original author of the gambit would have overlooked the opportunity seized in the *Variation*; his pene-

tration would, probably, have darted on an effective stroke still sooner. The course of the white, as safe as it is enterprising, seems not to have been planned on a mistake, but the impeachment of it.

The administration of this justice to CUNNINGHAM freshens the verdure of his laurels. Whatever amateurs may owe that player, this is the only model that retains his name; therefore any attack on it should be the more examined, in order that his chosen position, as First Player of the Gambit, when the mode of Defence allowed him to take it, may not be rejected as fallacious, while it can be successfully vindicated.

There remains, to be repelled, a subsequent attempt to overthrow Cunningham's play in the attack; deviating, at the seventh countermove, from Philidor's Leader.

7.

W. _____

B. Q. PAWN 2 SQUARES.

*This single step is from Professor Sarratt, who, in playing the EIGHTH MOVE for the white, TAKES THE PAWN WITH THE K. BISHOP, and makes the black afterwards win.**

Dismissing this Example as a guide, the pupil of Cunningham may, with improvement, entertain the modern-master as an antagonist.

* Treatise, vol. ii. pp. 50, 54.

8.

W. THE K. PAWN TAKES THE Q. PAWN.

The best counterstep for the black, then is—To play the Q. BISHOP TO ADVERSE K. KNIGHT'S 4th; and, at the ninth move, the white should carry the Q. KNIGHT TO THE BISHOP'S 3d.

How the defensive party should then play, it is less easy to decide: but after numerous experiments of variations on the ninth move of the black, it appears to the Editor, that the POSITION to which CUNNINGHAM had originally conducted the white is CRITICALLY SOUND. The reader may, at leisure, examine the leading moves of several RADICAL VARIATIONS on this contested point, which are inserted after the COMPENDIUM. Two causes conspire to multiply the ramifications, in assaying Mr. Sarratt's countermove; the one is, that the competing alternatives for the Defence, which just fail to sustain it to the end, are very numerous; the other is, that the attack can be forced, in the road to victory, into a great variety of difficult positions, the review of which may form an improving exercise.

Meanwhile, the following Opening lays another basis for the attack: a simple alteration at the FIFTH MOVE plants the first player in a less intricate position, which can be demonstrated safe, without much experiment.

COMPENDIUM

OF THE

CUNNINGHAM GAMBIT.

Extract from Wingrave's Edition, 1791.

A NEW OBSERVATION

UPON THE

Gambit called Cunningham's.

I HAVE already shewn, that the Attack of that Gambit is far from being good, since the Defence must win every way when tolerably well performed*;—three pawns well conducted cannot be less than equivalent to a piece. But the sure way to win is—when the first check is given with the bishop, to remove your king to his own bishop's house; and not pushing the pawn, as Cunningham sheweth.—**PHILIDOR.**

1.

W. King's pawn to its extent.

B. The same.

* This assertion of **PHILIDOR** must be considered as founded on error, if the Variation be correct. The whites, then, may follow two courses, both good, though they differ widely: The Compendium is a winning game, far less difficult to conduct; gaining in security what it loses in brilliancy.

2.

W. King's bishop's pawn to its extent.

B. The pawn takes the pawn.

3.

W. King's knight to his bishop's 3d.

3. ————— K. bishop to K2.

4. K. bishop to QB4. K. bishop gives check.

5. KING TO B. (a) Q. pawn 1 sq†.

6. Q. pawn 2 sq. Queen to KB3.

7. K. pawn to adv. 4. Pawn takes pawn.

8. Pawn takes pawn. Queen to K2.

9. Q. bishop takes gam- Q. bishop to adv. Kk4.
bit pawn.

10. Q. knight to B3. Q. b. pawn 1 sq.

11. Q. knight to K4; and
must win.

(a) Seating the king at the bishop's square, makes it impossible for the adversary to preserve the gambit pawn, which it will be always in your power to take; and you acquire a constant attack upon him.

† It may be better to push this pawn two squares.—EDITION.

SUPPLEMENT

TO THE CUNNINGHAM GAMBIT,

BY THE EDITOR.

Referred to, ante, p. 276.

1.

W. King's pawn two squares.

B. The same.

2.

W. King's bishop's pawn 2 sq.

B. The pawn takes the pawn.

3.

W. King's knight to bishop's 3d.

3. ————— K. bishop to K2.

4. K. bishop to Q34. K. bishop gives check.

5. PAWN INTERPOSES. Pawn takes pawn.

6. Castles. Pawn takes pawn, *chg.*

7. King to R. —————

Thus far the Inventor of the Gambit.

————— Q. pawn 2 sq.

It may prevent mistakes to repeat, that this single move is Professor Sarratt's; and that the series opposed to it is in vindication of Cunningham.

FIRST RADICAL VARIATION.

8. K. pawn takes pawn. Q. bishop to *adv.* Kk4.*

* There are two Radical Variations on this move: as they proceed on a different principle from the game begun p. 276, they are placed last; No. 20, and 24.

- | | |
|-----------------------------------|-------------------------------|
| 9. Q. knight to B3. | K. knight to B3. (a) |
| 10. Queen to K2, <i>chg.</i> | King to B. |
| 11. Q. pawn 2 sq. | Q. knight to Q2. (b) |
| 12. Queen takes gamb. p. | Q. bp. takes knt. <i>chg.</i> |
| 13. Rook takes bishop. | K. kn. pawn 2 sq. |
| 14. First pawn in Q. file | Pawn takes pawn. (c) |
| to <i>adv.</i> 3. | |
| 15. Queen takes p. <i>chg.</i> | Queen interposes. (d) |
| 16. Knight to K4. | Q. kn. pawn 2 sq. |
| 17. K. bishop to QK3. | K. rook to KK. |
| 18. Queen takes queen. | King takes queen. |
| 19. Knight takes knight. | Knight takes knight. |
| 20. Q. bishop to Q2. | K. rook to kn. 3. |
| 21. Q. bishop <i>gives check.</i> | King to 1. |
| 22. Q. rook to KB. | K. kn. p. to <i>adv.</i> 4. |
| 23. K. rook <i>checks.</i> | King to Q2. |
| 24. K. bishop takes pawn. | K. rook to kn. 2. |
| 25. K. rook <i>gives check.</i> | King to QB3. |
| 26. Q. pawn <i>checks.</i> | King to QK3. |
| 27. K. rook <i>checks,</i> at | King to QB2. |
| <i>adv.</i> K3. | |

(a) The principal Variations are: No. 10, *queen to her 3d*; No. 11, *Q. bishop takes knight*; No. 12, *K. bishop to his 3d*; No. 17, *queen to K. bishop's 3d*.

(b) If the queen be played to her 3d, white Q. knight vaults to king's 4th. In Variation, No. 2, *Q. b. pawn a square*; in Variation, No. 9, *Q. bishop takes knight*.

(c) In Variation, No. 6, *Q. b. pawn a square*.

(d) In Variation, No. 7, *king to his knight's 2d*.

28. K. rook ~~takes~~ knight. Bishop takes rook.
 29. Rook takes bishop. Must lose.

No. II.

11. ————— Q. b. pawn 1 sq.
 12. Queen takes gamb. p. Q. bp. takes knt. *chg.* (a)
 13. Rook takes bishop. K. knight takes p. (b)
 14. Q. knight to K4. Bishop to K2.
 15. Q. bishop to KB4. Q. knight to Q2.
 16. Knight to *adv.* Q3. Bishop takes knight.
 17. Q. bp. reprises, *chg.* King to kn. sq.
 18. Q. rook to KB. Queen to K.
 19. K. rook takes pawn;
 and wins.

(a) In Variation, No. 5, the *pawn takes the pawn.*

(b) In Variation, No. 3, the *pawn takes.*

No. III.

Played from No. 2.

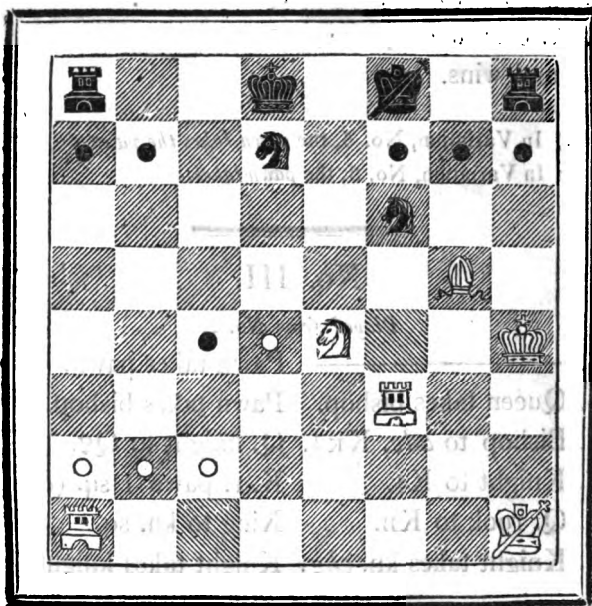
13. ————— Pawn takes pawn.
 14. Queen takes bishop. Pawn takes bishop.
 15. Bishop to *adv.* KK4. Q. knight to Q2.
 16. Knight to K4. K. r. pawn 1 sq. (c)
 17. Q. rook to KB. King to kn. sq.
 18. Knight takes kn. *chg.* Knight takes knight.

(c) In Variation, No. 4, Q. rook to Q. bishop's square.

19. Bishop takes knight. Pawn takes bishop.
 20. Q. rook *gives check*. King to B.
 21. Queen to Kk4. Queen to 4.
 22. Q. to *adv.* Kk2, *chg.* King to 2.
 23. Q. takes dbld. p. *chg.* King to Q2.
 24. Q. takes K. b. p. *chg.* Queen takes queen.
 25. K, rook takes queen,
chg.; and wins.

No. IV.

POSITION OF THE PIECES.



Black to move.

16. ————— Q. rook to QB.
17. Q. pawn to *adv.* 4. Q. knight to K4.
18. K. rook takes knight. Pawn takes the rook.
19. Queen gives check. : King to 1. ————
20. Knight takes p. *chq.* King to 2. ————
21. Knight, returning to K4, *discovers check*

No. V.

Played from No. 2.

12. ————— Pawn takes pawn.
13. Queen takes bishop. Pawn takes bishop. (a)
14. K. knight to *adv.* K4. Bishop to K3.
15. Q. bp. to *adv.* K4. Queen to 3. (b)
16. Bishop takes knight. Pawn takes bishop.
17. Queen takes db. p. K. rook to K4.
18. K. knight takes pawn. Bishop *checks.* (c)
19. Knight takes bishop. Queen takes knight, *chq.*
20. Queen interposes. Queen takes queen.
21. Rook takes queen.

The White's position is decisively best.

(a) Were Q. bishop to take the knight, the situation, at the 14th move, would be the same as in No. 3.

(b) Were he to check with the bishop, you must not take with the knight, but move the king to his rook's 2d.

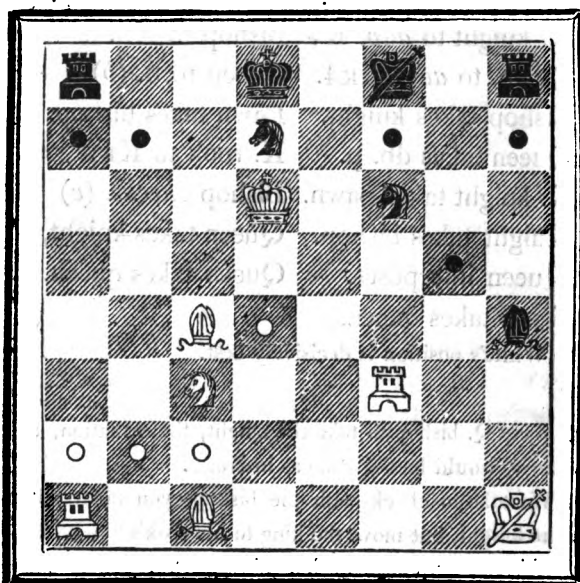
(c) If his queen check at her bishop's 3d, you cover with the rook.

No. VI.

Played from No. 1.

- | | |
|--------------------------------|----------------------|
| 14. _____ | Q. b. pawn 1 sq. |
| 15. Q. knight to K4. | Knight takes knight. |
| 16. Rook takes p. <i>chg.</i> | King to 1. |
| 17. Queen to K2. | Q. knight to K23. |
| 18. Double pawn <i>checks.</i> | Queen takes pawn. |
| 19. Rook takes queen. | King takes rook. |
| 20. King to kn. 2. | |

No. VII.

Played from No. 1.*The Black, who is in check, must move.*

15. ————— King to kn. 2.
 16. Knight to K4. K. rook to K.
 17. Knight takes pawn. K. rook *gives check*.
 18. King to kn. 2. Queen to KB. (a)
 19. Knight takes K. b. p. Queen takes queen.
 20. Knight takes queen. Bishop to KK4.
 21. K. rook to KK3. K. r. pawn 1 sq.
 22. Knight to *adv.* KB2.

After obtaining the bishop and pawn for the knight, you will seek to exchange rooks, and avoid losing either of your bishops for a knight; because a single knight is commonly as serviceable as a single bishop at the end of a game, — but two bishops are much stronger than two knights.

(a) In Variation, No. 8, *bishop takes knight*.

No. VIII.

Played from No. 7.

18. ————— Bishop takes knight.
 19. Q. bishop takes bp. Rook takes rook.
 20. Rook to KK3. King to R. (b)
 21. K. bishop takes pawn. K. rook to *adv.* K.
 22. Q. bp. to *adv.* KR3. K. knight to KR4.
 23. K. bishop takes knt. Queen to KB3.

(b) If his K. knight here attack your queen and rook, you give check with the Q. bishop twice; and then discover check, compelling his knight to take your rook; in three moves afterwards your queen gives check-mate.

No. IX.

Played from No. 1.

11. ~~_____~~ Q. bishop takes kn.
 12. Rook takes bishop. Queen to K2.
 13. Queen takes gamb. p. K. knight to *adv.* 4.
 14. Queen to KB4. K. r. pawn 2.sq.
 15. Double p. to *adv.* 3. Queen *checks*.
 16. Rook interposes. K. knight *checks*.
 17. King to kn. 2.
-

No. X.

SECOND RADICAL VARIATION.

Played from No. 1.

- | | |
|---|------------------|
| 9. _____ | Queen to 3. |
| 10. Q. knight to K4. | Queen to Kk3. |
| 11. Queen to K2. | K. knight to K2. |
| 12. Q. pawn 2 sq. | Q. knight to Q2. |
| 13. Dbld: p. to <i>adv.</i> 3. | Pawn takes p. |
| 14. Q. bishop to Kb4. | Q. file p. to 4. |
| 15. Q. kn: to <i>adv.</i> Q3, <i>chg.</i> | King to B. |
| 16. K. bishop to Q3. | |

No. XI.

THIRD RADICAL VARIATION.

Played from No. 1.

- | | |
|------------------------------------|--------------------------|
| 9. _____ | Q. bishop takes knight. |
| 10. Queen takes bishop. | K. knight to B3. |
| 11. Q. PAWN 1 sq. | Q. b. pawn 1 sq. |
| 12. K. pawn takes it. | Q. knight takes p. |
| 13. Queen to Kk3. | Queen to <i>adv.</i> Q4. |
| 14. Q. knight to K4. | Knight takes knight. |
| 15. K. bishop takes p. <i>chg.</i> | |

No. XII.

FOURTH RADICAL VARIATION.

Played from No. 1.

9. ————— K. bishop to 3.
 10. Queen to K, *chg.* K. knight interposes. (a)
 11. K. knight to *adv.* K4. K. bishop takes knt.
 12. Queen takes bishop. Castles.
 13. Queen to *adv.* Kk4. K. r. pawn 2 sq.
 14. Knight to K4. K. knight to 3.
 15. Queen takes queen. Rook takes queen.
 16. Knight to *adv.* 4. K. knight to K4.
 17. K. bishop to Qk3. Rook returns to Kb.
 18. Q. pawn 2 sq. K. knight to Q2.
 19. Double p. to *adv.* 3. K. knight to Kb3.
 20. Pawn takes pawn. Q. knight to Q2.
 21. Q. pawn to *adv.* 4. K. knight to Kr2.
 22. Q. pawn to *adv.* 3. Knight takes knight.
 23. Q. bishop takes knt. Bishop to K3.
 24. Q. bp. to *adv.* K2. K. rook to K.
 25. Q. rook to K.

White will easily queen one of the pawns.

(a) In Variation, No. 13, the *queen* interposes.

No. XIII.

10. ————— Queen interposes.
 11. Queen to Kk3. Q. bishop takes knt. *chg.*

- | | |
|------------------------------|---------------------------------|
| 12. Rook takes bishop. | <i>Q. knight to Q2. (a)</i> |
| 13. Q. pawn 2 sq. | <i>Bishop takes it. (b)</i> |
| 14. Knight to <i>adv.</i> 4. | Bishop to K4. |
| 15. Q. bishop to KB4. | <i>Bishop takes bishop. (c)</i> |
| 16. Queen takes bishop. | Q. knight to K4. |
| 17. Q. rook to K. | K. b. pawn 1 sq. |
| 18. K. rook to QB3. | |

Gains a rook for a knight, or the queen for a rook and a knight; or wins by position.

(a) In Variation, No. 14, *bishop to king's 4th.*

(b) In Variation, No. 15, the *king castles.*

(c) In Variation, No. 16, the *king castles.*

No. XIV.

- | | |
|---------------------------------|--------------------------|
| 12. ————— | Bishop to K4. |
| 13. Queen to K2. | Q. knight to Q2. |
| 14. Q. pawn 2 sq. | Bishop takes pawn. |
| 15. Double p. to <i>adv.</i> 3. | Queen takes pawn. |
| 16. K. bp. takes p. <i>chg.</i> | King to Q. |
| 17. Knight to <i>adv.</i> 4. | Queen to her B4. |
| 18. Knight takes bishop. | Queen takes knight. |
| 19. Q. bishop gives check. | K. knight covers, at B3. |
| 20. K. rook to Q3. | Queen takes pawn. |
| 21. Q. rook to Q.—Wins. | |

No. XV.

Played from No. 13.

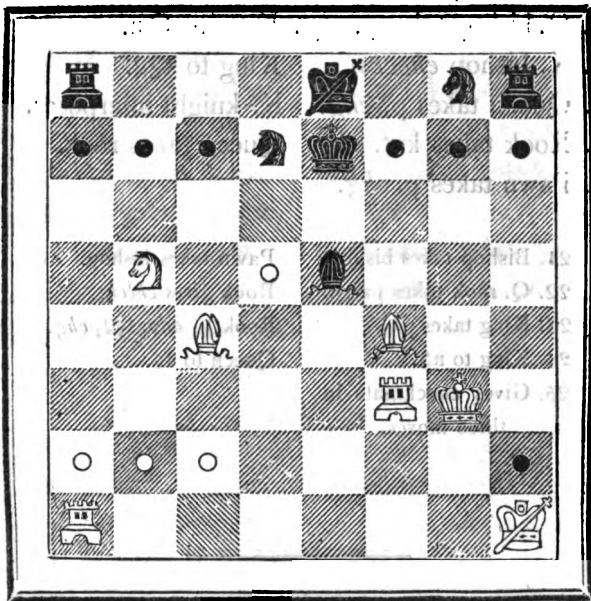
- | | |
|--|---------------------------|
| 13. _____ | Castles. |
| 14. Knight to <i>adv.</i> 4. | Q. knight to 3. |
| 15. Q. bishop to KB4. (a) | Knight takes bishop. |
| 16. Q. bishop takes p. | Q. rook takes p. |
| 17. Knight takes p. <i>chg.</i> | King to Q2. |
| 18. Q. rook to K. | Queen to <i>adv.</i> QK4. |
| 19. K. rook to QK3. | Queen to <i>adv.</i> QR4. |
| 20. Q. rook takes pawn;
and must win. | |

(a) White may also win, by withdrawing K. bishop to his square.

No. XVI.

Played from No. 13.

POSITION OF THE PIECES.



Black to move.

15. _____ Castles.
16. Knt. takes Q.r. p. *chg.* King removes.
17. Knight *checks.* Pawn takes knight.
18. K. rook *gives check.* Q. knight interposes (a).

(a) Or,

18. _____ King to Qa.
19. Q. rook to K. K. b. pawn 1 square.
20. Pawn takes pawn. Q. knight to 3.

- | | |
|-------------------------------------|-----------------------|
| 19. Q. bishop takes bp. | King to QR. |
| 20. K. rook <i>gives check</i> . | King returns to QK. |
| 21. Q. rook to K. | K. b. pawn 1 sq. |
| 22. Q. bishop to KB4. | Queen to her B4. |
| 23. Q. bishop takes p. <i>chg</i> . | King to QB. |
| 24. K. bishop <i>checks</i> . | King to Q2. |
| 25. Queen takes p. <i>chg</i> . | K. knight interposes. |
| 26. Rook takes <i>knt. chg</i> . | Queen takes rook. |
| 27. Pawn takes p. <i>chg</i> . | |

- | | |
|--|-------------------------------|
| 21. Bishop takes bishop. | Pawn takes bishop. |
| 22. Q. rook takes pawn. | Rook <i>gives check</i> . |
| 23. King takes p. | Rook to <i>adv. Q2, chg</i> . |
| 24. King to R3. | Queen to 1. |
| 25. Gives checkmate in
three moves. | |

No. XVII.

FIFTH RADICAL VARIATION.

Played from No. 1.

9. _____ Queen to KB3.
 10. Q. pawn 2 sq. K. knight to K2.
 11. K. knight takes bp. Queen takes knight. (a)
 12. Queen to 3. Queen to adv. R3. (b)
 13. Q. bishop to KB4. Queen takes queen.
 14. Bishop takes queen. Castles.
 15. Q. bishop takes p. Q. knight to Q2.
 16. Double p. to adv. 3. K. knight to QB3.
 17. K. rook to KB4. Will
 win with equal play.

(b) Or,

11. _____ Bishop takes queen.
 12. Rook takes queen. Pawn takes rook.
 13. Q. knight takes bp.

(b) In Variation, No. 18, the king castles.

No. XVIII.

12. _____ Castles.
 13. Q. bishop to KB4. Q. b. pawn 1 sq.
 14. Double p. to adv. 3. K. knight to KB4.
 15. Q. bishop to adv. K4. Queen to adv. KR3.
 16. K. rook to KB2. Q. kn. pawn 2 sq. (c)

(c) If the king move, you play Q. rook to Kb.

17. Queen takes queen. Bishop takes queen.
 18. K. bishop to QK3. King to R.
 19. Q. pawn to *adv.* 4. K. b. pawn 1 sq.
 20. Q. bp. takes gambit p. K. knight to *adv.* Q4.(d)
 21. Q. pawn takes pawn. Q. knight takes pawn.
 22. K. bishop to *adv.* Q4. Q. r. pawn 1 sq.
 23. Knight to K4. Q. rook to QB.
 24. Q. b. pawn 1 sq. K. knight to KB4.
 25. Pawn to *adv.* Q2. Must
 win a knight.

(d) In Variation, No. 19, Q. *kn. pawn to adv.* 4.

No. XIX.

20. ————— Q. kn. p. to *adv.* 4.
 21. Pawn takes pawn. Pawn takes knight.
 22. First pawn in Q. b. file Pawn takes pawn.
 to *adv.* 2.
 23. Q. rook to QK. Q. knight to Q2.
 24. Q. b. pawn 1 sq.

In order to take Q. kn. pawn with K. rook; and the whites
 have a winning position.

No. XX.

SIXTH RADICAL VARIATION.

Played from No. 1.

- | | |
|--|-------------------------------|
| 8. ————— | Q. kn. pawn 2 sq. (a) |
| 9. K. bp. takes it, <i>chg.</i> | King to B. |
| 10. K. knight takes bp. | Queen takes knight. (b) |
| 11. Queen to KB3. | K. knight to B3. (c) |
| 12. Double p. to <i>adv.</i> 3. | Queen to <i>adv.</i> K4. |
| 13. Pawn takes pawn. | <i>Queen takes queen.</i> (d) |
| 14. Rook takes queen. | Q. bishop to kn. 2. |
| 15. King takes pawn. | Q. knight to QR. |
| 16. K. bishop takes knt. | Bishop takes bishop. |
| 17. K. rook to QR. | Bishop returns to 1. (e) |
| 18. Q. b. pawn 2 squares;
and will win. | |

(a) In No. 24, *this pawn one square.* The principle of this, and of the Seventh Radical Variation, is to command the great white diagonal with the queen's bishop.

(b) Were his queen to take the pawn, checking, you interpose the queen. In No. 21, *Q. bishop to Q. knight's 2d.*

(c) In No. 22, the *Queen to K. bishop's 3d.*

(d) In No. 23, *Q. bishop to Q. knight's 2d.*

(e) Had he quitted the short diagonal, your rook had taken the pawn.

No. XXI.

- | | |
|------------------------------|--------------------|
| 10. ————— | Bishop to QK2. |
| 11. K. knight returns to B3. | Bishop takes pawn. |

- | | |
|-------------------------------|-------------------------|
| 12. Q. pawn 2 sq. | K. r. pawn 1 sq. |
| 13. K. bishop to K2. | K. kn. pawn 2 sq. |
| 14. Q. b. pawn 2 sq. | Bishop returns to QK2. |
| 15. Q. pawn to <i>adv.</i> 4. | Q. b. pawn 1 sq. |
| 16. Pawn takes pawn. | Knight takes pawn. (a). |
| 17. Queen takes queen. | Rook takes queen. |
| 18. King takes pawn. | |

(a) If the queen, instead, take your queen, your pawn will take his bishop; offering an undefended bishop to his queen. If he take it, attacking your rook, play Q. knight to queen's 2d. You will queen the pawn, taking the rook.

No. XXII.

Played from No. 20.

- | | |
|-----------------------|---------------------|
| 11. _____ | Queen to KB3. |
| 12. Queen to kn. 3. | Queen to K4. |
| 13. Q. pawn 1 sq. | Q. bishop to kn. 2. |
| 14. K. bishop to QB4. | |

No. XXIII.

Played from No. 20.

- | | |
|--------------------------|---------------------------------|
| 13. _____ | Bishop to QK2. |
| 14. Queen takes queen. | Bishop takes queen, <i>chg.</i> |
| 15. King takes pawn. | Q. knight to Q2. |
| 16. Q. pawn 1 sq. | Bishop returns to QK2. |
| 17. K. bishop takes knt. | Knight takes knight. |
| 18. Q. bishop to KB4; | |
| has the advantage. | |

No. XXIV.

SEVENTH RADICAL VARIATION.

Played from No. 1.

- | | |
|---------------------------------|-----------------------------|
| 8. ————— | Q. kn. pawn 1 square. |
| 9. Queen to K2, <i>chg.</i> | K. bishop interposes. (a) |
| 10. Q. pawn 2 squares. | K. knight to B3. (b) |
| 11. K. rook to K. | Q. bishop to kn. 2. |
| 12. Q. knight to B3.* | Q. r. pawn 2 sq. |
| 13. Q. r. pawn 1 sq. (c) | K. knight to <i>adv.</i> 4. |
| 14. Q. bishop to KB4. | K. r. pawn 2 sq. |
| 15. Q. knight to <i>adv.</i> 4. | King to Q2. |
| 16. Q. bishop takes p. | Queen to K. |
| 17. Double p. to <i>adv.</i> 3. | K. bishop takes it. (d) |

(a) In No. 26, the king to bishop's square.

(b) In No. 25, Q. bishop to knight's 2d. The real difference, however, is in pushing the pawns on the king's side upon the white knight.

* As his Q. bishop commands the great diagonal, with a masked attack upon your king, it will be proper to keep the first pawn in Q. file, and the K. knight, both stationary; by which means either will be at liberty to move, when any success can be obtained by it.

(c) Had he pushed his pawn but one square, in order to play the kn. pawn on your bishop, you had pushed yours too. As he has advanced his to the full extent, you keep yours back a square, to prevent his Q. knight from coming to your knight's 4th.

(d) If, instead, the bishop removes, white queen to K. knight's 2d.

18. Q. knight takes bp.* Queen takes queen.
 19. K. bishop takes qu. Bishop takes knight, *chg.*
 20. K. bishop takes bp. King takes bishop.
 21. Bishop takes rook. King takes knight.
 22. Q. b. pawn 2 sq.; and
 will win.

* A slight change in the order of taking would lose the game.

No. XXV.

10. _____ Q. bishop to kn. 2.
 11. Q. knight to B3. K. r. pawn 1 sq.
 12. Q. kn. pawn 1 sq. K. kn. pawn 2 sq.
 13. Q. bishop to QR3. K. rook to 2.
 14. Q. rook to K. K. kn. p. to *adv.* 4.
 15. K. knight to *adv.* K4. K. r. p. another sq.
 16. Queen to KB2. K. b. pawn 1 sq.
 17. K. knight to *adv.* 3. K. r. p. to *adv.* 4.
 18. K. knight takes bp. Knight takes knight.
 19. Bishop takes knight. Rook takes bishop.
 20. Rook takes rook. King takes rook.
 21. Queen takes pawn *chg.* King to Q2.
 22. Queen takes queen. King takes queen.
 23. King takes pawn; and
 must win.

No. XXVI.

Played from No. 24.

9. _____ King to B.
 10. Queen to K4. K. bishop to 3.

11. Double p. to *adv.* 3. Q. b. pawn 1 sq.
12. K. knight to *adv.* 4. K. knight to R3.
13. Knight takes r. p. *chg.* King to kn. sq.
14. Knight takes bp. *chg.* Pawn takes knight.
15. Qu. to *adv.* K R3. *chg.* King to B.
16. K. rook takes pawn. Queen to K.
17. Q. knight to B3. Qu. *checks*, at *adv.* K.
18. K. bishop interposes. Bishop to *adv.* K R3.
19. Q. pawn 2 sq. King to his sq.
20. Q. bishop takes knt. Queen takes bp. *chg.*
21. Q. rook takes queen. Pawn takes queen.
22. K. rook *gives check*;
and will win.

SUMMARY.

THE parties left most nearly equal, are No. I., No. III., No. XVII., No. XX., and No. XXIV. Perhaps no play for the Black brings the contest closer, than the *Sixth Radical Variation*, (No. XX.) Yet this is one of the last to which I could have recourse, in imagining moves for a theorist opposing CUNNINGHAM; because the sacrifice of a pawn, at the eighth move, in addition to that surrendered by Mr. SARRATT, at the seventh, concedes the object in dispute; for the Black reduces his pawns to a numerical level, without rising to an equality of position.

As the gambit pawn can be taken when needful,

the voluntary loss in the opening of this surprising game, is strictly two pawns.

The calculation on which CUNNINGHAM resigns two pawns, appears to be fine in principle, comprehensive, and accurate. The adverse king's pawn, which is brought by three captures, running in the same diagonal, to the rook's second, protects the king from check along the whole file. On other sides, the black king is exposed, and the white king secured, by the comparative *possession* of the board which the white pieces have obtained.

The relations and combinations are, however, so intricate and delicate; the variations open to the adversary, so inexhaustible; the versatility requisite to force his best rallying points, must be so active and free from routine, — that as a practical game, it cannot be expected to be vindicated by uniform success in the hands of a master inferior to CUNNINGHAM.

The Salvio Gambit;

VARIANT FROM THE FIRST GAMBIT, AT THE FOURTH COUNTERMOVE; AND FROM THE SECOND BACK GAME OF THAT GAMBIT, AT THE SIXTH.

1.
W. King's pawn two squares.

B. The same.

2.

W. King's bishop's pawn two squares.

B. The pawn takes the pawn.

3.

W. K. knight to bishop's third.

B. King's knight's pawn two squares.

4.

W. King's bishop to queen's bishop's fourth.

B. King's knight's pawn one square.

5.

W. King's knight to ~~adverse~~ king's fourth*.

B. The queen gives check.

6.

W. The king to bishop's square.

Countermove competing with that preferred by Lolli.

B. K. knight to bishop's 3d.

DOCTOR SALVIO, in his Treatise, printed at Naples in the year 1723, lays down this defence

* This intermediate step to Salvio's Defence permits the MUZIO GAMBIT to be played at the fifth move.—See Notice of the Muzio Gambit.—EDITOR.

of the gambit, but without examining thoroughly any combination: the great number of moves which arise and succeed each other every instant in this party, very possibly may have prevented him from analysing and calculating the matter. — PHILIDOR.

Salvio terms the distinguishing move of this Gambit *stravagante*, which may be translated *fantastic* or *eccentric*; nevertheless, says he, it is very good play. The design is ingenious; but it is foiled at its origin by the next move made by Philidor in this Example. — EDITOR.

First Party.

7.

W. THE QUEEN TO HER KING'S SQ. (a)

B. The queen takes the queen. (b)

8.

W. The king takes the queen.

B. K. knight takes the pawn. (c)

(a) The seventh move may be varied; but only three other courses are worth examination: the best, next to that above, is to play out Q. knight, as in the *Second Party*. To take the pawn with the bishop, checking, as in the First Back Game, leads to an inferior position. Q. pawn two squares, as in the Supplement to that Back Game, is still more objectionable.

(b) If, instead of *exchanging* queens, he push K. kn. pawn, you take K. b. pawn with the bishop, checking, and then play K. knight to K. bishop's third.

(c) In the Third Back Game, Q. pawn a square.

9.

W. K. bishop takes the pawn, *checking*.B. The king to his 2d square. (*d*)

10.

W. K. bishop to Q. knight's 3d. (*e*)B. K. knight to bishop's 3d. (*f*)

11.

W. Q. pawn 2 squares.

B. Q. pawn 1 square.

12.

W. K. knight to queen's 3d. (*g*)B. Gambit pawn to *adv.* bishop's 3d. (*h*)

13.

W. The pawn takes the pawn.

B. The pawn takes the pawn.

14.

W. The king to bishop's 2d.

B. Q. bishop to *adverse* K. knight's 4th.

(*d*) If he retire to queen's square you draw back K. bishop, to give a divergent check with the knight, or make him lose a turn.

(*e*) You must either win a pawn, or force the change of his king's rook for your knight.

(*f*) If, at this stage, he push Q. pawn one square, your knight attacks his rook, and then takes Q. pawn, exposing his rook to your bishop.

(*g*) It were bad play to attack his rook with your knight, who, cut off from retreat, would at length be forced.

(*h*) No longer able to sustain this pawn, he pushes it; you must readily take it, because his reprising pawn left separate will eventually be lost.

15.

W. Q. bishop to *adverse* K. knight's 4th.

B. Q. knight to queen's 2d.

16.

W. Q. knight to queen's 2d.

B. Q. rook to king's square.

The white *queen's rook* must check, and take off the opposite rook. The first player will have the better position: the offer to exchange queens at the seventh move, has foiled the ingenious defence. This preparation to meet the gambit carries a spear as well as a shield, and is extremely adapted to take the attack out of the hands of the assailant; yet, after so much promise, it will fail to sustain a perfectly equal game, if the first player be armed by instruction and exercise against the trains of stratagem springing from it. When the Defence receives a piece, Salvio's countermove becomes highly eligible, as the giver of that odds cannot propose the exchange of queens.

FIRST BACK GAME.

Error in Attack.

7. K. bp. takes p. *chg.* King to 2. (a)
8. K. bishop to QK3. (b) Q. pawn 1 sq. (c)
9. K. knight to Q3. (d) K. knight to R4.
10. Queen to K. K. kn. pawn 1 sq. (e)

(a) SALVIO directs here the king's removal to *queen's square*; but, after the most exact calculations, I think it better to play the king to his second square: that the reader may judge which is the preferable course, I exhibit his way of playing in the Second Back Game.

(b) To avoid the loss of a piece by his pushing Q. pawn on knight. In Back Game to Second Party, this *bishop to queen's bishop's fourth*.

(c) If, instead, he take K. pawn with his knight, you play queen to king's square, offering an exchange, which destroys his attack. Or, should he play his knight to K. rook's fourth, you take K. kn. pawn with the queen, permitting him to give a divergent check; then, by taking his knight with your pawn, although his queen can take your rook, your situation from embarrassing rises to advantageous.

(d) An incommodious retreat for your knight; but had you attacked his rook, your piece would have been forced. It is the seventh countermove, adverse king to his second square: that has made your situation so perplexing.

(e) If, instead, he give check with his knight, you win a piece by removing your king. Or, if he exchange queens, that puts an end to his attack; you would reprise with the knight to liberate Q. pawn.

- | | |
|--------------------------------------|--|
| 11. King to kn. sq. (<i>f</i>) | K. bishop to kn. 2. (<i>g</i>) |
| 12. Q. b. pawn 1 sq. | Queen to K κ 4. |
| 13. K. bishop to Q. | Q. bishop to <i>adv.</i> K κ 4. |
| 14. Bishop takes bp. | Queen takes bishop. |
| 15. K. r. pawn 1 sq. (<i>h</i>) | Queen to K. knight's 3d. |
| 16. Queen to king's 2d. (<i>i</i>) | Q. knight to queen's 2d. |
| 17. K. knight to K. | |

Though the black pieces have the advantage in position, yet the game is not irrecoverably lost, for the White has still some chance of succeeding in placing his pawns in the centre.—PHILIDOR. The Editor subjoins a few moves, which appear to shew that the first player cannot establish any pawns in the centre.

- | | |
|----------------------------|-------------------|
| 17. ————— | Q. rook to K. |
| 18. Q. pawn 1 sq. | King to Q. |
| 19. Queen to K κ 4. | Q. p. another sq. |
| 20. K. knight to B3. | |

The position of the White is decisively the worst.

(*f*) To support the rook, if an opportunity to take his pawn without risk should offer.

(*g*) This is done, that, if your pawn take his, he may give check, and speedily win.

(*h*) It is advisable to push this pawn; and not to take, which would establish his knight upon your field.

(*i*) You prepare for bringing out the pieces of this wing, without placing Q. knight at bishop's third.

SUPPLEMENT

COLLATERAL WITH FIRST BACK GAME.

Another Error in Attack.

- | | |
|----------------------|------------------------------|
| 7. Q. pawn 2 sq. | Q. pawn 1 sq. (<i>k</i>) |
| 8. K. knight to Q3. | Gambit p. to <i>adv.</i> 3. |
| 9. Q. knight to B3. | Gambit p. takes, <i>chg.</i> |
| 10. King takes pawn. | Queen gives <i>check</i> . |

It is unnecessary to proceed: the variations of the Second Back Game follow, with the difference that you have one pawn less.

(*k*) Had he taken your K. pawn, you must have played queen to king's second.

SECOND BACK GAME.

*Played from the First Back Game.**Salvio's Countermove.*

- | | |
|-------------------------------|----------------------------|
| 7. ————— | King to Q. (<i>a</i>) |
| 8. Q. pawn 2 sq. (<i>b</i>) | K. pawn 1 sq. (<i>c</i>) |

(*a*) This does not compel you to withdraw the bishop, as in First Back Game; so that, remaining in advance, he can hinder adverse K. knight from vaulting to his K. rook's fourth, where his presence was found dangerous.

(*b*) Had you withdrawn K. bishop to attack his king and rook with your knight, he would have played K. knight to K. rook's fourth, sacrificing his rook to win the game.

(*c*) He had two other ways of playing; the first, to force your knight to retreat, by pushing Q. pawn upon him: the

9. Q. knight to B3. (d) Q. pawn 1 sq.
 10. K. knight to Q3. K. pawn takes pawn.
 11. King takes pawn. Queen gives check.
 12. King to kn. sq. (e) K. kn. pawn 1 sq.
 13. K. knight to B4. (f)

other, to take your K. pawn with his knight: in the latter case, you offer an exchange of queens by playing yours to king's square.

(d) Had you taken his pawn, he had won the game.

(e) If you had moved to bishop's second, the Black would have won the game, by giving check with K. kn. pawn, and, next move, check with K. knight.

(f) This forces his queen to retreat, and allows time to repel the counter-attack. If you could exchange queens, your condition were the better, for your pawns not only stand in the centre, but are farther advanced than his.

THIRD BACK GAME.

Played from Leader.

8. _____ Q. pawn 1 sq. (a)
 9. Knight takes K. b. Q. pawn another sq.
 pawn. (b)

(a) If, instead, he play Q. knight to bishop's third, you exchange knights, and sustain king's pawn with the queen's.

(b) Thus you will sacrifice the knight and bishop for two pawns and a rook.

10. K. bishop takes pawn. K. knight takes bp.
11. Knight takes rook. K. knight to B3.
12. Q. pawn 1 sq. K. bishop to kn. 2.
13. Q. b. pawn 1 sq. (c) Bishop takes knight. (d)
14. Q. bishop takes pawn. Q. b. pawn 1 sq.
15. Knight to Q2.

In this situation, it is better to advance the king under the pawns, than to castle, and you will have then a better game than your adversary.—PHILIDOR. The king will lose nothing in security by not castling; but, in speaking as if he had that alternative, it seems to have escaped the Author of the *Analysis*, that the king cannot use it this game, having moved—moved twice, reaching his original square. His standing there accounts for the mistake.

(c) A requisite move before you take the gambit pawn, because he would else sacrifice his knight for K. pawn, and afterwards take Q. kn. pawn with his bishop.

(d) He could not have sustained the gambit pawn for more than two or three moves.

Salvio Gambit.

SECOND PARTY.

1.

W. King's pawn to 4.

B. The same.

2.

W. King's bishop's pawn to 4.

B. The pawn takes the pawn.

3.

W. King's knight to bishop's 3d.

B. King's knight's pawn to 4.

4.

W. King's bishop to queen's bishop's 4th.

B. King's knight's pawn to *adverse* 4.

5.

W. King's knight to *adverse* king's 4th.B. The queen *gives check*.

6.

W. The king to bishop's square.

B. King's knight to bishop's 3d.

Compared with First Party, less eligible.

7.

W. Q. knight to bishop's 3d. (*a*)B. Q. pawn 1 square. (*b*)

(*a*) If you take K. b. pawn with your knight, he can, by pushing Q. pawn two squares, gain two pieces for his king's rook. To take K. b. pawn with the bishop, checking, is again tried in the Back Game.

(*b*) Had he brought out Q. knight to bishop's third, you

8.

W. K. knight to queen's 3d. (c)

B. Gambit pawn to *adverse* bishop's 3d.

9.

W. K. kn. pawn 1 square. (d)

B. The queen *gives check*.

10.

W. The king to bishop's 2d.

B. The queen *gives check*.

11.

W. The king to his 3d square.

B. The K. bishop *gives check*.

12.

W. The K. knight interposes.

B. Q. b. pawn 1 square. (e)

13.

W. The queen to K. bishop's square.

B. The queen takes the queen.

must have exchanged knights, and then offered queen for queen at king's square.

(c) Had your knight taken K. b. pawn, he would have left his rook exposed, playing K. knight to rook's fourth, a prelude to a double attack on your king and rook, which would throw you into a disagreeable situation.

(d) Had this taken the gambit pawn, he would, by reprising with knight's pawn, have opened the diagonal for his Q. bishop; exposing you to have the queen forced, or receive check-mate.

(e) To prevent his queen being forced. — *See the situation in the Second Back Game of the First Gambit, move 13.* Should he castle, or otherwise vary his play, you propose queen for queen, at king's bishop's square.

14.

W. The K. bishop takes the queen,

B. K. bishop to knight's 2d. (f)

15.

W. K. r. pawn 1 square.

B. K. r. pawn 2 squares.

16.

W. Q. pawn 2 squares.

Each player must bring out his pieces as soon as possible: but the White must persist in not taking K. kn. pawn with rook's pawn; and though the Black has a pawn more, the situation of the White will then be preferable.

(f) To liberate his rook's pawn; else by pushing K. r. pawn, you had broken all his pawns.

BACK GAME.

Second Trial of Move in First Back Game to First Party.

7. K. bishop takes pawn, chg. King to 2.

Indifferent Variation in the Attack.

8. K. bishop to QB4. Q. pawn 1 square. (a)

(a) If, instead, he take K. pawn with his knight, you play QUEEN TO KING'S SECOND, letting him give a divergent check, that sacrificing your rook for the knight, you may win the game.* Or, if his knight vault to K. rook's fourth, you play QUEEN TO KING'S SQ.

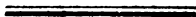
* This seems better than the previous direction. — EDITOR.

9. K. knight to Q3. K. knight to R4.
 10. Queen to K. _____

Inferior Variation in the Defence.

- _____ Queen to KB3.
 11. K. pawn to *adv.* 4. Q. pawn takes pawn.
 12. Queen takes p., *chg.* Queen takes queen.
 13. K. knight takes queen. _____

The White seem to have the best game.—
 PHILIDOR. But why is not the tenth counter-
 move as in the First Back Game to the First
 Party? The difference in the place of the white
 K. bishop is no obstruction. But, perhaps, our
 Author made the substitution to shew that it is
 improper. The seventh move is therefore not
 vindicated by this second trial.—EDITOR.



NOTICE

OF THE

Guzio Gambit.

BY THE EDITOR.

PHILIDOR had affixed a Note to the Second Party of the *Salvio Gambit*, glancing at this mode of attack: "You might castle at the fifth move, and suffer him to take your knight; you then take his knight's pawn with the queen, and depend for reprisals on attacking his king's bishop's pawn. All your pieces would promptly take excellent stations; and before he could secure his king, able manœuvring might expect an equivalent for the knight." As a Memorandum apprising the Second Player, that a particular countermove exposes him, at the option of the First, to another formidable mode of Attack, the distinct trial of which might deter from that line of Defence, this intimation might as well have been given in the SECOND BACK GAME of the *First Gambit*. But its appearance as a graft on the *Salvio Gambit*, indicates the source whence PHILIDOR derived it. The first outline of this mode of Attack was sent to SALVIO, as he states

in his Treatise, by Signor MUZIO, who commonly won by it against his antagonist, Don GERONIMO GASCIO. The Example in SALVIO is unfitted for the English board by the Italian mode of castling: and it is vitiated by an oversight, pointed out by his TRANSLATOR; owing to which, the Attack, which SALVIO considered ought to win, is liable to lose.

The following Opening conforms to the English mode of castling, and exhibits only the radical moves.

1.

King's pawn two squares.

The same.

2.

King's bishop's pawn two squares.

The king's pawn takes it.

3.

King's knight to bishop's third square.

King's knight's pawn two squares.

4.

King's bishop to queen's bishop's fourth.

King's knight's pawn to *adverse* fourth.

*The preceding Moves are common to LOLLI's, SALVIO's, and the
MUZIO GAMBIT.*

5.

King castles.

The pawn takes the knight.

6.

The queen takes the pawn.

Very fine situations spring from this gambit; and it is difficult to defend. The First Player's pieces not only stand well for combining in an attack upon the king, but for forcing several points which, in attending to the primary object for defence, are liable to be left unguarded. The Second Player can, however, leave three pawns undefended without cost, if that should be necessary to fortify his position, or to gain the attack; and if the versatile shapes this gambit may assume, invite or compel him to a different plan of defence—that of defending K. b. pawn, and all the pawns but the gambit pawn—he may *sacrifice a minor piece for a pawn* to effect this, and retain an equality of force.

On the other hand, whether the radical sacrifice of the knight can be recovered against the most skilful counterplay, is a problem. None of the continuations from this Opening which are extant approach demonstration. This is a field for experiment which will not soon be exhausted. After trying and rejecting several plans of defence on different bases, to find one that promises to be tenable against every alternative, I think the player who purchases this strong attack at the cost of a knight cannot win back a full compensation. The steps to this conclusion excuse into several branches of analysis: these I have not yet revised, so as to satisfy myself that, as a set of new experiments, they may contribute towards supplying what is a

desideratum; but when they have lost some dross in a fierce crucible, I may offer them as materials which have been assayed.

The player contending against the move, who would not deliberately encounter this almost irresistible attack, has the choice of three good resources; the Defence to PHILIDOR's *First Gambit*, the Defence to the *Seventh Back Game of that Gambit*, and the Defence to the *Modenese Gambit*. For my own part, I would willingly take the Second Player's side in the Muzio Gambit, as an abstract position: but I distrust an intermediate step, the fourth countermove; as, after this, the First Player has the option of attacking with the knight, which compels a resort to the Defence in LOLLI's *Gambit*, as the best alternative remaining, but an alternative which involves a slight inferiority of position, according to the trials I have made of it.

The Queen's Gambit,

OTHERWISE CALLED

THE GAMBIT OF ALEPPO.

PHILIDOR introduced the second name ; perhaps as an acknowledgment for having derived the radical moves from STAMMA, who was a native of Aleppo. But DAMIANO, the celebrated Portuguese, gives a model of the Queen's Gambit : his Treatise was published in 1524 ; which proves that STAMMA did not invent it. Still it might have been originally imported into Europe from Syria. The East, as it gave birth to Chess, has had expert players from an immemorial era. In the year 1266 came to Florence a Saracen named BUZECCA, a very great master of Chess-playing ; and in the palace *Del Popolo*, before Count GUIDO NOVELLO, he contended at one time, on three Chess-boards, with the best masters of Chess in Florence, playing with two by memory, and with the third by sight : two of the parties he won, and he made the third a drawn game by a perpetual check.*

* *Quotations on Chess*, by Mr. TWISS, edit. 1787.

1.

W. Queen's pawn 2 squares.

B. The same.

2.

W. Q. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. pawn 2 squares. (a)

B. K. pawn 2 squares. (b)

4.

W. Q. pawn to *adverse* 4th. (c)

B. K. b. pawn 2 squares. (d)

5.

W. Q. knight to bishop's 3d.

B. K. knight to bishop's 3d.

6.

W. K. b. pawn 1 square.

B. K. bishop to Q. bishop's 4th.

(a) If you push this but *one square*, as in the First Back Game, the adversary can confine your queen's bishop during half the game.

(b) In the Second Back Game he *sustains the gambit pawn*, and loses the game. But, if he had neither played as above, nor sustained the gambit pawn, you must have pushed K. b. pawn two squares, to have three pawns in front.

(c) Had you *taken his king's pawn*, you had lost the attack; exemplified in the Third Back Game.

(d) If he had played any thing else, by pushing *your king's bishop's pawn* two squares, you would have procured for *your pieces* entire liberty to act.

7.

W. Q. knight to rook's 4th. (e)

B. The bishop takes the K. knight. (f)

8.

W. The rook takes the bishop.

B. The king castles. (g)

9.

W. The knight returns to bishop's 3d.

B. The pawn takes the pawn.

10.

W. K. bishop takes the gambit pawn. (h)

B. The pawn takes the pawn.

11.

W. The pawn takes the pawn. (i)

B. Q. bishop to K. bishop's 4th.

(e) In order to take off his king's bishop, according to the direction in FIRST PARTY, note (d). If you take the gambit pawn, now, as in the Fourth Back Game, you lose.

(f) If, instead of taking your knight, he play his bishop to your queen's fourth, you must attack him with K. knight, and exchange next move.

(g) If he sustain the gambit pawn, as in the Fifth Back Game, he loses. If he exchange pawns, your reprisal pawn is defended by position; for were his knight to take it, he would lose the game, by a check from your queen.

(h) The Sixth Back Game turns on this critical move; if K. b. pawn take his other double pawn, you lose the game.

(i) In reprisal with the pawn, you give your rook an opening upon his king; and the pawn excludes his knight.

.12.

W. Q. bishop to king's 3d.

B. Q. knight to queen's 2d.

.13.

W. The queen to her 2d square.

B. Q. knight to his 3d.

.14.

W. The bishop takes the knight.

B. The rook's pawn takes the bishop.

.15.

W. The king castles on queen's side.

B. The king to his rook's square.

.16.

W. K. rook to *adverse* K. knight's 4th.

B. K. kn. pawn 1 square.

.17.

W. The queen to king's 3d.

B. The queen to her 3d square.

.18.

W. The knight to king's 4th.

B. The bishop takes the knight.

.19.

W. The pawn takes the bishop.

B. K. rook to king's square.

.20.

W. The king to Q. knight's square.

B. The queen to her bishop's 4th.

.21.

W. The queen takes the queen.

B. The pawn takes the queen.

22.

W. Q. rook to king's square.

B. The king to knight's 2d.

23.

W. The king to Q. bishop's 2d.

B. K. r. pawn 1 square.

24.

W. K. rook to knight's 3d.

B. The knight to K. rook's 4th.

25.

W. K. rook to Q. knight's 3d.

B. Q. kn. pawn 1 square.

26.

W. Q. pawn to adv. 4; to make an opening for your rook and bishop.

B. The pawn takes the pawn.

27.

W. K. rook takes the pawn.

B. Q. rook to queen's square.

28.

W. Q. rook to queen's square.

B. The knight to K. bishop's 3d.

29.

W. K. rook gives check.

B. The king to rook's square.

30.

W. The bishop to *adverse* queen's 4th; to stop the adversary's pawn.

B. The knight takes the bishop.

31.

W. The rook takes the knight.

B. K. rook to K. bishop's square.

32.

W. Q. rook to queen's 2d.

B. K. rook to *adverse* K. bishop's 4th.

33.

W. Q. rook to king's 2d.

B. Q. pawn another square.

34.

W. The pawn takes the pawn.

B. The rook takes the pawn.

35.

W. K. rook to *adverse* king's 2d.

B. K. kn. pawn another square.

36.

W. K. rook takes the pawn.

B. The rook takes the rook.

37.

W. The rook takes the rook.

B. The rook to *adverse* K. bishop's 2d,
checking.

38.

W. The king to Q. bishop's 3d.

B. The rook takes the pawn.

39.

W. Rook's pawn 2 squares. (*k*)B. K. kn. pawn to *adverse* 4th.(*k*) If you had taken his undefended pawn, you would have

40.

W. Rook's pawn to *adverse* 4th.B. Knight's pawn to *adverse* 3d.

41.

W. The rook to king's square.

B. Knight's pawn to *adverse* 2d.

42.

W. The rook to K. knight's square.

B. The rook *gives check*.

43.

W. The king to Q. bishop's 4th.

B. The rook to *adverse* K. knight's 3d.

44.

W. Rook's pawn to *adverse* 3d.

B. The rook to knight's 2d.

45.

W. The king takes the pawn.

B. Rook's pawn another square.

46.

W. The king to *adverse* Q. knight's 3d.B. Rook's pawn to *adverse* 4th.

47.

W. Rook's pawn to *adverse* 2d.B. The rook takes the pawn. (*l*)

lost the game; because your king would have prevented your rook from arriving at the promotion line, in time to stop the passage of his knight's pawn.

(*l*) If, instead of taking your pawn, he had played rook to his knight's square, you had won the game immediately by exchanging your rook for his pawn.

48.

- W. The rook takes the pawn. (*m*)
B. The rook to K. rook's 2d.

49.

- W. The pawn 2 squares.
B. The pawn to *adverse* 3d.

50.

- W. The rook to K. rook's 2d.
B. The king to knight's 2d.

51.

- W. The pawn to *adverse* 4th.
B. The king to knight's 3d.

52.

- W. The king to *adverse* Q. bishop's 3d.
B. The king to knight's 4th.

53.

- W. The pawn to *adverse* 3d.
B. The king to *adverse* K. knight's 4th.

54.

- W. The pawn to *adverse* 2d.
B. Takes the pawn with the rook; and playing afterwards his king upon the rook, it must be a drawn game.

(*m*) If you had taken his rook, you had lost the game.

FIRST BACK GAME.

3.

W. King's pawn 1 square.*

B. K. b. pawn 2 squares. (a).

4.

W. King's bishop takes the pawn.

B. K. pawn 1 square.

* In the Edition of 1791, published by Wingrave, PHILIDOR says: "A certain author," [alluding to STAMMA,] otherwise a "very good player, who chiefly delights in the Queen's Gambit, teaches to push this pawn only one square: the preceding game may convince him, that it is better to push it two: nevertheless, I will agree, that by pushing it only one square, you may sometimes deceive a bad player, but that does not justify the move."

Mr. SARRATT offers this as a direction: "With a player who does not support the gambit's pawn, it is better to play this pawn two steps," vol. i. 189; and two pages farther; "When a player is accustomed to support the gambit's pawn, it is much better to play king's pawn only one step:" suspending the propriety of a move on a precarious "Future move of the adversary, from which an evening's experience ought to teach him to refrain!"

(a) This counterplay evinces, that it had been better to push K. pawn two squares, because his pawn hinders your king's and queen's pawns from uniting in the centre.

5.

W. K. b. pawn 1 square,

B. K. knight to bishop's 3d. (b1)

6.

W. Q. knight to bishop's 3d.

B. Q. b. pawn 2 squares. (b2)

7.

W. K. knight to king's 2d.

B. Q. knight to bishop's 3d.

8.

W. The king castles.

B. K. kn. pawn 2 squares. (c)

9.

W. The Q. pawn takes the pawn. (d)

B. The queen takes the queen.

10.

W. The rook takes the queen.

B. The K. bishop takes the pawn.

11.

W. K. knight to queen's 4th.

B. The king to his 2d square.

(b 1) (b 2) Both these moves conduce to prevent your centre pawns from standing a-breast.

(c) A preparation for pushing his K. b. pawn upon your king's, in case of opportunity; which would separate your best pawns.

(d) If, instead of taking with this pawn, you had advanced it, the adversary would have attacked your K. bishop with Q. knight, to compel you to give check; on which, by playing his king to bishop's 3d, he would gain a move, and a good situation.

12.

W. Q. knight to rook's 4th.

B. K. bishop to queen's 3d.

13.

W. The knight takes the knight.

B. The pawn takes the knight.

14.

W. K. b. pawn another square. (e)

B. K. r. pawn 1 square.

15.

W. Q. bishop to queen's 2d.

B. The knight to queen's 4th.

16.

W. K. kn. pawn 1 square.

B. Q. bishop to queen's 2d.

17.

W. The king to his bishop's 2d.

B. Pawn in Q. bishop's file 1 square.

18.

W. The knight returns to Q. bishop's 3d.

B. Q. bishop to his 3d.

19.

W. The knight takes the knight.

B. The pawn takes the knight.

20.

W. K. bishop to king's 2d.

B. Q. rook to K. knight's square.

(e) To hinder him from placing three pawns a-breast.

21.

W. Q. bishop to his 3d square.

B. The pawn takes the pawn.*

22.

W. The bishop takes the rook.

22. ————— Pawn takes king's p., *chg.*

23. King takes pawn. Rook takes bishop.

24. K. bishop to 3. King to 3.

25. K. rook to Q2. Q. pawn *gives check.*26. King to B2. Q. bishop to *adv.* K4.

27. Q. rook to K. King to Q4.

28. K. rook to K2. Rook to K.

29. K. kn. p. another sq. Bishop takes bishop.

30. Rook takes rook. Pawn takes pawn.

31. K. r. pawn 1 sq. Q. b. file p. to *adv.* 4.32. K. rook to *adv.* KR. Q. pawn to *adv.* 3.33. King to 3. K. bishop to QB4, *chg.*34. King to B4. Q. pawn to *adv.* 2 ; and wins.

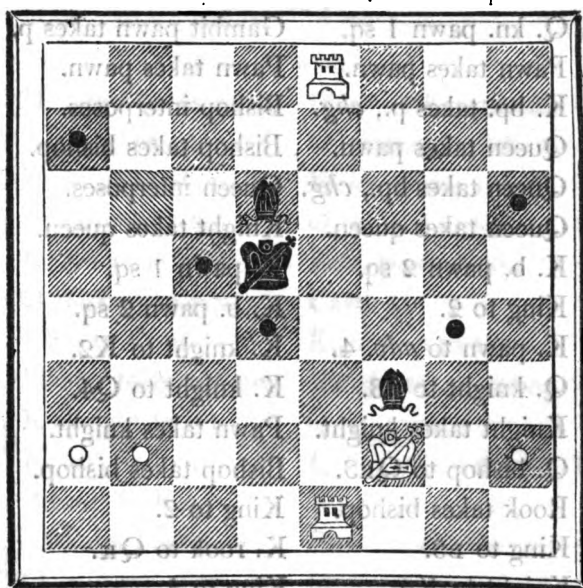
* PHILIDOR appears to commit an error, about this part, in the conduct of the Black, as he does, at the 31st move in the course for the White. The Black, to make a drawn game, should now seat K. rook at his second square, secure from the present attack, and ready, if necessary, to go to the bishop's 2d. Or, if he choose to sacrifice a *rook for a bishop and pawn*, as above, he should rather take the knight's pawn, at the 22d move, than the king's ; he would, indeed, obtain *two pawns*, and one of them would be *passed*.—EDITOR.

VARIATION, BY THE EDITOR.

THIS is the only Example in which the king's pawn, at the 3d move, advances but a square, PHILIDOR, in an earlier publication, dissuades from this step—not on the ground of its rendering the Queen's Gambit less interesting, which he justly might; but on the ground of its entailing defeat, in which he appears to be mistaken. Indeed, he became sensible that the turn given to this back-game was inaccurate; and, in Wingrave's edition of 1791, thus accounts for, and partly corrects it: “I let
 “ your game be lost, only to shew the strength of
 “ two bishops against the rooks, particularly when
 “ the king is placed between two pawns. But if,
 “ instead of employing your rooks to make war
 “ against his pawns, you had, on the 31st move,
 “ played your rook to the black queen's square; on
 “ the 32d move, brought your other rook to the
 “ adverse king's second square; and, on the 33d
 “ move, sacrificed your first rook for his king's
 “ bishop,—instead of losing, you had made it
 “ a drawn game.” The EDITOR cannot deem it a satisfactory reason, for losing in a good position, to say that it is done to shew the strength of two bishops against two rooks; because, if the best play be not employed, nothing is established. Besides, the amended course still leaves the manage-

ment of the attack incomplete and faulty; for if the first of PHILLIDOR's directions be adopted, and his second, of resigning a rook for a bishop, declined,—the game may be won; as appears by playing a few moves.

POSITION OF THE PIECES,



31. K. rook to *adv.* Q. 1. Q. pawn to *adv.* 3.
32. Q. rook to *adv.* K2. Q. pawn to *adv.* Q2.
33. Q. rook to *adv.* Q2. The pawn is queened.
34. Rook takes bp., *chg.* King to *adv.* Q3.
35. Rook takes queen. Bishop takes rook.
36. Rook takes bishop.

SECOND BACK GAME.

*Played from Leader.**Error in Defence.*

- | | |
|--|------------------------------|
| 3. _____ | Q. kn. pawn 2 sq. (a) |
| 4. Q. r. pawn 2 sq. | Q. b. pawn 1 sq. |
| 5. Q. kn. pawn 1 sq. | Gambit pawn takes p. |
| 6. Pawn takes pawn. | Pawn takes pawn. |
| 7. K. bp. takes p., <i>chg.</i> | Bishop interposes. |
| 8. Queen takes pawn, | Bishop takes bishop. |
| 9. Queen takes bp., <i>chg.</i> | Queen interposes. |
| 10. Queen takes queen. | Knight takes queen. |
| 11. K. b. pawn 2 sq. | K. pawn 1 sq. |
| 12. King to 2. | K. b. pawn 2 sq. |
| 13. K. pawn to <i>adv.</i> 4. | K. knight to K2. |
| 14. Q. knight to B3. | K. knight to Q4. |
| 15. Knight takes knight. | Pawn takes knight. |
| 16. Q. bishop to Q _R 3. | Bishop takes bishop. |
| 17. Rook takes bishop. | King to 2. |
| 18. King to B3. | K. rook to Q _K . |
| 19. Knight to K2. | King to 3. |
| 20. K. rook to Q _R . | K. rook to Q _K 2. |
| 21. Q. rook <i>gives check.</i> | Knight interposes. |
| 22. K. rook to <i>adv.</i> Q _K 4. | K. kn. pawn 1 sq. |
| 23. Knight to Q _B 3. | Q. rook to Q. |

(a) Whether the Attack has pushed K. pawn one square, or two, it is a decisive error to support the gambit pawn.

24. Q. rook takes p. Rook takes rook.

25. Rook takes rook ; and
wins.

THIRD BACK GAME.

Played from Leader.

Error in the Attack.

- | | |
|---------------------------------|--|
| 4. Q. pawn takes pawn. | Queen takes queen. |
| 5. King takes queen. | Q. bishop to K3. |
| 6. K. b. pawn 2 sq. | K. kn. pawn 1 sq. |
| 7. Q. knight to B3. | Q. knight to Q2. |
| 8. K. r. pawn 1 sq. | K. r. pawn 2 sq. |
| 9. Q. bishop to K3. | Castles. |
| 10. King to QB2. | K. bishop to QB4. |
| 11. Bishop takes bishop. | Knight takes bishop. |
| 12. K. knight to B3. | Q. b. pawn 1 sq. |
| 13. K. knight to <i>adv.</i> 4. | Q. kn. pawn 2 sq. |
| 14. Bishop to K2. | K. knight to K2. |
| 15. K. knight takes bp. | Pawn takes knight. |
| 16. Q. r. pawn 2 sq. | Q. knight to <i>adv.</i> 3. |
| 17. Q. rook to 2. | Q. r. pawn 1 sq. |
| 18. Pawn takes pawn. | R. pawn takes pawn. |
| 19. Rook gives check. | King to QK2. |
| 20. Rook takes rook. | Rook takes rook. |
| 21. Rook to Q. | Q. knt. to <i>adv.</i> Q4, <i>chg.</i> |
| 22. King to QK. | King to QK3. |
| 23. K. kn. pawn 2 sq. | Pawn takes pawn. |

- | | |
|-----------------------------------|---|
| 24. Pawn takes pawn. | Q. b. pawn to 4. |
| 25. K. kn. pawn to <i>adv.</i> 4. | K. knight to Q _R 3. |
| 26. Bishop to K _K 4. | Q. kn. pawn to <i>adv.</i> 4. |
| 27. Knight to K2. | K. knight to Q _R 4. |
| 28. Knight takes knight. | Pawn takes knight. |
| 29. Bishop takes pawn, | King to Q _B 4. |
| 30. K. b. pawn to <i>adv.</i> 4. | Q. pawn to <i>adv.</i> 3. |
| 31. Pawn takes pawn. | Knight to <i>adv.</i> Q _K 3. |
| 32. Free p. to <i>adv.</i> 2. | Rook to Q _R . |
| 33. Rook takes pawn. | Rook gives check. |
| 34. King removes. | Rook gives check-mate. |

FOURTH BACK GAME.

Played from Leader.

Error in Attack.

- | | |
|---------------------------------|--|
| 7. K. bp. takes gambit p. | Pawn takes pawn. |
| 8. Pawn takes pawn. | K. knight to <i>adv.</i> 4. |
| 9. K. knight to _R 3. | Queen gives check. |
| 10. King to Q2. | K. knight to <i>adv.</i> K3. |
| 11. Queen to K2. | Q. bishop to <i>adv.</i> K _K 4. |
| 12. Queen to 3. | K. knight takes p. |
| 13. K. knight to 1. | Queen to <i>adv.</i> K., <i>chg.</i> |
| 14. King retires. | K. bishop takes knight;
and must win. |

FIFTH BACK GAME.

*Played from Leader.**Error in Defence.*

- | | |
|--|---|
| 8. _____ | Q. kn. pawn 2 sq. |
| 9. Knight to <i>adv.</i> Q _B 4. | Castles. |
| 10. Q. r. pawn 2 sq. | Q. knight to <i>a</i> 3. |
| 11. Knight takes knight. | Bishop takes knight. |
| 12. R. pawn takes pawn. | Bishop takes pawn. |
| 13. Q. kn. pawn 1 sq. | K. b. pawn takes pawn. |
| 14. Q. kn. pawn takes p. | Bishop to Q ₂ . |
| 15. Q. bp. to <i>adv.</i> K _K 4. | Pawn takes pawn. |
| 16. Pawn takes pawn. | King to <i>a</i> 4. |
| 17. K. bishop to Q ₃ . | K. r. pawn 1 sq. |
| 18. K. r. pawn 2 sq. | Pawn takes bishop. |
| 19. Pawn takes pawn. | Knight to <i>a</i> 4. |
| 20. Bishop to <i>adv.</i> K _K 3. | Knight to <i>adv.</i> K _B 4. |
| 21. Queen to <i>B</i> 2. | Knight takes bishop. |
| 22. Queen takes knight. | Bishop to K _B 4. |
| 23. Qu. to <i>adv.</i> K _B 4, <i>chg.</i> | King retires. |
| 24. K. kn. file p. to <i>adv.</i> 3. | Bishop takes pawn. |
| 25. Queen takes bishop. | Queen to K _B 3. |
| 26. Q. rook to <i>adv.</i> 3. | Queen takes queen. |
| 27. Q. rook takes queen. | K. rook to <i>B</i> 2. |
| 28. King to 2. | Q. r. pawn 2 sq. |
| 29. Q. rook to <i>adv.</i> K ₃ . | R. pawn to <i>adv.</i> 4. |
| 30. Q. rook takes pawn. | R. pawn to <i>adv.</i> 3. |
| 31. K. rook to Q _R . | R. pawn to <i>adv.</i> 2. |

- | | |
|--------------------------------|------------------------------|
| 32. Q. rook to K3. | K. rook to B3. |
| 33. King to Q3. | Q. rook <i>gives check</i> . |
| 34. King to 4. | Rook takes rook. |
| 35. King takes rook. | Rook to QR3. |
| 36. King to Q4. | King to B2. |
| 37. King to QB3. | Rook <i>gives check</i> . |
| 38. King to QK4. | Rook takes pawn. |
| 39. Rook takes pawn. | King to 2. |
| 40. Q. b. p. to <i>adv.</i> 4. | K. kn. p. 2 sq. |
| 41. Rook to <i>adv.</i> QR2. | King to Q. |
| 42. King to <i>adv.</i> QK4. | Kn. pawn to <i>adv.</i> 4. |
| 43. King to <i>adv.</i> QB3. | Rook <i>checks</i> . |
| 44. Pawn covers. | Pawn takes pawn. |
| 45. Pawn takes pawn. | King to 1. |
| 46. Rook to <i>adv.</i> KK2. | Rook to KR3. |
| 47. King to <i>adv.</i> QB2 ; | |
| by pushing the pawn | |
| will win. | |

SIXTH BACK GAME.

Played from Leader.

Error in Attack.

10. K. b. pawn reprises. K. knt. takes K. file p.
11. Knight takes knight. Queen *gives check*.
12. Knight interposes, at Q. bishop to *adv.* KK4.
KK3.

- | | |
|----------------------|--|
| 13. K. bishop to K2. | Queen takes pawn. |
| 14. K. rook to B. | Queen takes knight, <i>chg.</i> |
| 15. King to Q2. | K. knight to Q2. |
| 16. Rook takes rook. | Rook takes rook. |
| 17. Queen to K. | Rook to <i>adv.</i> KB2 ;
must win. |

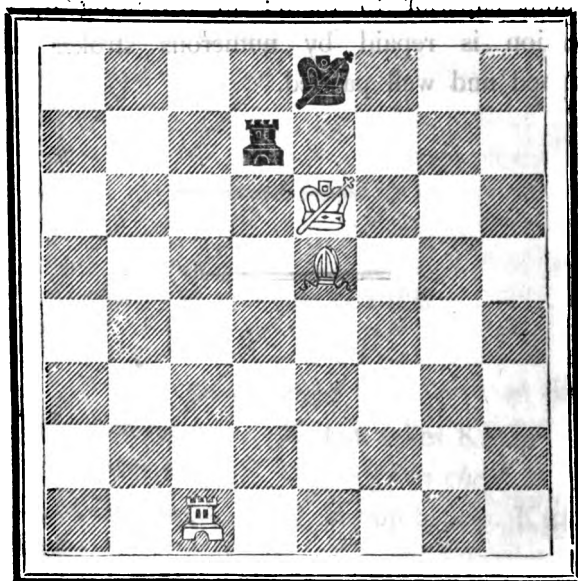
Setting aside *that move in each, which is distinctly pointed out as the cause of defeat*, the Second, Third, Fourth, Fifth, and Sixth Back Games of this gambit are played very correctly. Slightly surveyed, the Leader may seem less brilliant than the Back Games, as the balance of play precludes a decisive result; while it is on that account superior to them: in reviewing it, the attention is repaid by numerous strokes well designed and well parried.

Difficult Gates
AND
Ends of Parties.

Sect. I.

METHOD OF GIVING CHECK-MATE
WITH A ROOK AND A BISHOP AGAINST
A ROOK.

Position of the Pieces.



In a former edition, I thought it would suffice to place the *King with the single Rook*, in that position which was most favourable to a protracted defence: but, as many lovers of the game desire to know the mode of forcing him into the position here assigned, it will be shewn in the next Example.

White.

Black.

1. Rook gives check. Rook interposes.
2. Rook to *adv. QB2*. Rook to *adv. Q2*. (a)
3. Rook to *adv. QK2*. (b) Rook to *adv. Q*.
4. Rook to *adv. KK2*. (c) Rook to *adv. KB*. (d)

(a) He takes the situation best calculated to elude you. As a prelude to check-mate, you must compel the adversary to place his rook, either at your *queen's square*, or at your *queen's third*. In either position, the game will be won after a few computed moves.

(b) He must, to prevent the mate, play to your *queen's square*, or to your *queen's third square*.

(c) You have forced him to play his rook to one of those squares where he is in a course to lose: but this is not enough; for your rook must not be farther from your king than a *knight's move*. If you were to play your rook to *queen's bishop's second square*, he would play his rook to your *queen's second*; and you must be perpetually recommending: whereas, by passing your rook to the wing on which he is not prepared to interpose, he must, to parry the mate, play his rook to your *king's bishop's square*, which is no better than that of his queen.

(d) In the First Back Game, *king to bishop's square*.

5. Bishop to K κ 3. King to B. (e)
6. Rook to K κ 4. King to 1. (f)
7. Rook to Q β 4. Rook to *adv.* Q. (g)
8. Bishop to K \mathfrak{r} 4. King to B.
9. Bishop to *adv.* K β 3. Gives check.
10. Bishop interposes. King to kn. sq.
11. Rook to K \mathfrak{r} 4; and
wins.

(e) In the Second Back Game, *rook to adverse bishop's third.*

(f) He returns, to leave an interval for his rook to cover the check of your rook.

(g) In the Third Back Game, *king to bishop's square.*

FIRST BACK GAME.

4. ————— King to B.
5. Rook to *adv.* K \mathfrak{r} 2. (a) Rook to *adv.* K κ .
6. Rook to *adv.* Q β 2. (b) King to kn. sq.
7. Rook *chks.*, at *adv.* Q β . King to \mathfrak{r} 2.
8. Checks at *adv.* K \mathfrak{r} ; and
wins.

(a) This compels him to play his rook to your king's knight's square, to parry the mate, which *eventually* will give you his rook.

(b) You leave him no other way to escape the mate, than playing king to knight's square; for, if his rook check, you preserve the attack in force over him by interposing the bishop.

SECOND BACK GAME.

5. _____ Rook to *adv.* KB3.
6. Bishop to *adv.* Q3. Gives check.
7. Bishop interposes. Rook to *adv.* KB3. (a)
8. Rook checks, at *adv.* King to B. (b)
K2.
9. Rook to *adv.* QB2. King to kn. sq.
10. Rook to *adv.* K2; King to B. (c)
chg.
11. Rook to K4. King to J. (d)
12. Bishop to KB4; and
must win.

(a) If he had moved his king to bishop's square, you would have played your rook to adverse king's rook's second, in order to give mate the next move.

(b) If he had gone to queen's square, you had played your rook to adverse queen's knight's second, in order to give mate the next move.

(c) Had he played to rook's square, you had won his rook, giving check by discovery.

(d) If, instead, he play rook to adverse king's third, to prevent the check of your bishop; you play rook to K. rook's fourth, to give mate the next move.

THIRD BACK GAME.

7. _____ King to B.
8. Bishop to *adv.* K4. King to kn. sq.
9. Rook to KR4; and
must win.

METHOD

OF FORCING THE KING WITH THE SINGLE
ROOK, TO TAKE THE POSITION ASSIGNED
IN p. 338.

Position of the Pieces.

WHITE. — The king at his fourth square.
A bishop at king's third.
A rook at queen's rook's second.

BLACK. — The king at his third square.
A rook at queen's second.

*White.**Black.*

- | | |
|-----------------------|------------------------------|
| 1. Rook to QK2. (a) | Rook to Q. |
| 2. Bishop to KB4. (b) | Rook to K. |
| 3. Rook gives check. | King to B2. <i>disc. ch.</i> |
| 4. King to adv. KB4. | Rook to adv. K2. |
| 5. Rook to QK. (c) | Rook to adv. KB2. |

(a) Had your rook checked, he had interposed his; but he is now obliged to move his rook, which enables you to employ your bishop.

(b) This prevents his rook from covering the check from yours, so that you may force his king to retrograde.

(c) This move is material, in order to employ your bishop as above directed; that is, to debar his rook from covering the check which yours will give.

6. Rook gives check. King to B. (d)
7. King to 4. King to 1. (e)
8. Bishop to *adv.* K4. Rook to KB2.
9. Rook gives check. King to 2.
10. King to *adv.* Q4. Rook to *adv.* KB.
11. Rook to *adv.* QK4, King to 1.
chg.
12. King to *adv.* K3; the
position first assigned.

(d) Had he played king to his square, you had advanced your king to the face of his, offering the bishop. The whole difficulty consists in placing your bishop at adverse king's fourth. The antagonist's manœuvre to prevent it, will be—leaving his king inactive, and playing his rook, alternately, from the second to the first square of your king's bishop.

(e) If, instead, he give check, you play king to adverse queen's fourth, which will give your bishop the desired liberty. In the Back Game, *king to knight's square.*

BACK GAME.

7. ————— King to kn. sq.
8. Bishop to *adv.* K4. Rook to KB2.
9. Rook to QK: Rook to *adv.* KB2.
10. King to *adv.* Q4. King to B2.
11. Rook gives check. King to kn. 3.
12. Rook to *adv.* KK2, King to B3.
chg.

13. King to *adv.* K3. Rook to *adv.* K2.
 14. Rook to Kκ. Rook to *adv.* KБ2.
 15. Bishop to *adv.* KБ3. King to R4.
 16. Rook to *adv.* Kκ4, King to R3.
 chg.
 17. King to *adv.* KБ2. Rook to *adv.* QБ2.
 18. Rook to *adv.* Qκ4. Gives check.
 19. Bishop interposes. Rook to Q2.
 20. Rook to *adv.* Qκ. King to R4.
 21. Rook to Qκ4; and
 will mate the next move.
-

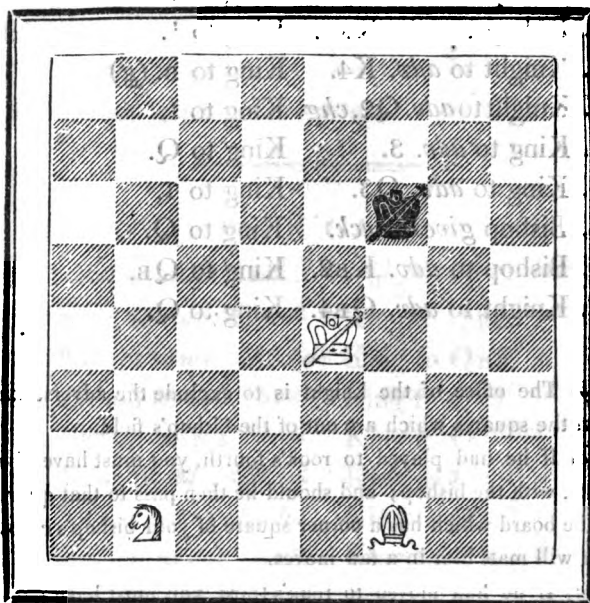
It may be seen by this Back Game, that when the pieces do not stand exactly in the situation before assigned, there may be various ways to force the mate: but a circumstance not to be dispensed with, is, that the bishop must stand on a diagonal running close to his king, to cover him in case of a check.

Sect. II.

METHOD OF GIVING CHECK-MATE

WITH A KNIGHT AND A BISHOP.

Position of the Pieces.



White.

Black.

- | | |
|-----------------------|---------------------|
| 1. Bishop to QB4. (a) | King to kn. 3. |
| 2. King to B4. | King returns to B3. |

(a) The mate must be given in a corner square of the colour on which the bishop moves; and when the adverse king retires to the angle differently coloured, the stroke is effected by a gradual process of eighteen or twenty moves.

- | | |
|---|---------------------|
| 3. Knight to QB3. | King to kn. 3. |
| 4. Knight to K4. (b) | King to R3. |
| 5. King to <i>adv.</i> KB4. | King to R2. (c) |
| 6. King to <i>adv.</i> KB3. | King to R. (d) |
| 7. Knight to <i>adv.</i> Q3. | King to R2. |
| 8. Knight to <i>adv.</i> KB2. (e) | King to kn. sq. (f) |
| 9. Bishop to Q3. | King to B. |
| 10. Bishop to <i>adv.</i> KR2. | King to I. |
| 11. Knight to <i>adv.</i> K4. | King to B. (g) |
| 12. Knight to <i>adv.</i> Q2, <i>chg.</i> | King to I. |
| 13. King to <i>adv.</i> 3. | King to Q. |
| 14. King to <i>adv.</i> Q3. | King to I. |
| 15. Bishop gives check. | King to Q. |
| 16. Bishop to <i>adv.</i> KB2. | King to QB. |
| 17. Knight to <i>adv.</i> QB4. | King to Q. |

(b) The office of the knight is to exclude the adverse king from the squares which are out of the bishop's field.

(c) If he had played to rook's fourth, you must have given check with the bishop; and should he then pass to that quarter of the board which has a corner square of your bishop's colour, you will mate him in a few moves.

(d) If he had moved to rook's third, you must have played bishop to king's second, to compel him to the black angle, whence your knight will soon dislodge him.

(e) From this position, the mate is forced in about eighteen or twenty moves.

(f) The knight prevents his king from returning to the corner. The process is, to exclude him with the knight from the black squares, and with the bishop from the white ones.

(g) In the Back Game, king to queen's square.

18. Knight to *adv.* QK2, King to QB.
chg.
19. King to *adv.* QB3. King to QK.
20. King to *adv.* QK3. King to QB.
21. Bishop *gives check.* King to QK.
22. Bishop to *adv.* Q2. King to the angle.
23. Knight to *adv.* QB4. King to QK.
24. Knight to *adv.* QB3. King to the angle.
chg.
25. Bishop *gives check-mate.*

BACK GAME.

11. _____ King to Q.
12. King to *adv.* K3. King to QB2.
13. Knight to *adv.* Q2. (a) King to QB3.
14. Bishop to Q3. (b) King to QB2.
15. Bishop to K4. King to Q.
16. King to *adv.* Q3. King to 1.
17. Bishop *gives check.* King to Q.
18. Bishop to *adv.* KB2. King to QB.
19. Knight to *adv.* QB4.

It is needless to proceed. The position is that of the seven-teenth move of the game.

(a) It is to be observed, that the knight does not change the direction of his moves, whether the single king adopt the course of the game or the back game.

(b) Had this bishop given check, he had passed into the other corner; and your attack had been eluded.

Sect. III.

METHOD

OF GIVING CHECK-MATE WITH A ROOK.

Position of the Pieces.

WHITE.—The king at his fourth square.

A rook at king's rook's square.

BLACK.—The king at his third square.

*White.**Black.*

- | | |
|---------------------------------|------------------|
| 1. Rook gives check. | King to 2. |
| 2. King to <i>adv.</i> 4. | King to Q2. |
| 3. Rook to <i>adv.</i> Kk3. (a) | King to QB2. |
| 4. King to <i>adv.</i> Q4. | King to Qk2. |
| 5. King to <i>adv.</i> QB4. | King to Qk2. |
| 6. King to <i>adv.</i> Qk4. | King to Qk2. (b) |
| 7. Rook checks, at <i>adv.</i> | King to QB. |
| Kk2. | |
| 8. King to <i>adv.</i> QB3. | King to Q. |
| 9. Rook to <i>adv.</i> QR2. | King to 1. |

(a) You must have his king *opposite yours by his own movement*, previously to your repeating check: because he is then forced, by the check, to retrograde. If *you* play your king opposite his, he will restore his king to its previous place.

(b) He is compelled to place his king opposite yours, or abandon the rank.

10. King to *adv.* Q3. King to B.
 11. King to *adv.* K3. King to kn. sq.
 12. King to *adv.* KB3. King to R.
 13. King to *adv.* KK3. King to kn. sq.
 14. *Gives check-mate.*
-

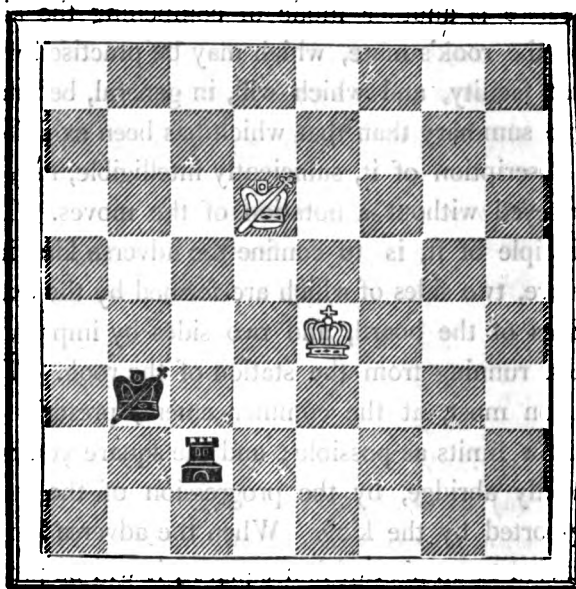
There is another mode of compelling the king into the rook's mate, which may be practised with great facility, and which will, in general, be found more summary than that which has been exhibited. A description of it, sufficiently intelligible, may be conveyed without a notation of the moves. The principle of it, is to confine the adverse king in a square, two sides of which are formed by the extremities of the board, and two sides by impassable lines, running from the station of the rook. This station must, at the commencement, prescribe as narrow limits as possible; and the square you continually abridge, by the progression of the rook, supported by the king. When the adverse king is reduced to an area of four squares, it will be proper to suspend the action of the rook, leaving him in the great diagonal, on the third square from the corner. The interim will be employed in seating your own king on the third square of the rank or the file. This completes the preparation for check-mate.

Sect. IV.

CHECK-MATE,

BY THE QUEEN AGAINST A ROOK.

Position of the Pieces.



White.

Black.

- | | |
|--------------------------------|-----------------------------|
| 1. King to <i>adv.</i> Q4. (a) | King to <i>adv.</i> QK2. |
| 2. King to Q4. | King to <i>adv.</i> QR. (b) |

(a) It were unavailing to give check with your queen, before your king has approached the adverse king.

(b) He offers you his rook ; but, if you take it, he will be stale-mate.

3. King to Q3. Rook to adv. QK2.
 4. Queen to R4, chg. King removes.

The next move, by the design of PHILIPPER, is not tactical; the queen should remain; and the king should approach as he does after the expletive moves; it is made to shew the game which can then be played by the adversary.

- | | |
|----------------------|----------------------------|
| (5) Queen to R3. | Rook to adv. Q2, chg. (e) |
| (6) King to QB3. | Rook checks, at adv. QB2.* |
| (7) King to Q3. (d) | Rook checks, at adv. Q2. |
| (8) King to 3. | Rook to adv. QK2. |
| (9) Queen to R4. (e) | Rook to adv. QB2. |
| (10) King to Q3. | Rook to adv. QK2. |

5. King to QB3. (f) Rook to adv. KR2.
 6. Qu. to adv. QK4. chg. King to adv. QR.
 7. Qu. to adv. QR3. chg. King removes. (g)

(c) If you were to take his rook, he would be stale-mate. Similar relations cannot be too much attended to.

* See the Observation at the end.

(d) Had he played king to queen's knight's third, he would have made a drawn game by giving check at your queen's bishop's third.

(e) Your king may now invest the adversary by a near approach, without any danger of making him stale-mate.

(f) His rook is compelled to remove from his king, which allows you, by an inevitable process, to win his rook by a divergent check, or to give mate.

(g) Had he covered the check, you had given mate.

8. Qu. to *adv.* QK3, *chg.* King to *adv.* QR2.
 9. Qu. to *adv.* QR2, *chg.* King removes.
 10. Queen gives a *divergent check*; and wins the rook.
-

OBSERVATION, BY THE EDITOR.

Nothing can depict more forcibly the danger of trifling with advantages than this, that our Author, who merely intended to shew how a number of moves might be thrown away, has absolutely exposed the game to be drawn, by the expletive move marked (6). *After which, if the rook check at adverse queen's 3d, the king must remove, letting the rook exchange with the queen, to avoid giving a stale.*

Sect. V.

CONCLUSION OF A PARTY WON,
BY THE QUEEN AGAINST A ROOK AND A PAWN.*Position of the Pieces.*

WHITE—The king at his bishop's fourth.
The queen at her third square.

BLACK—The king at his second square.
A rook at king's fourth.

The queen's pawn at queen's 3d.*

*White.**Black.*

1. Queen *checks*. (a) King to 3.

The next move is superfluous and unavailing; and I introduce it only to shew by what trivial means turns may be gained or lost.

(2) Queen to *adv.* Kx, *chg.* King to 2.

(3) Queen to *adv.* Q3. Rook to Q34.

(4) Queen to *adv.* Qx2, *chg.* King to 3.

(5) Queen to *adv.* Kx2. Rook to K4.

* This *disparity of force* makes a drawn game, when the pawn has not been moved, as in Sect. VI.:—but in the case of its having been advanced, the queen must win.

(a) His defence depends entirely upon not letting your king pass, and, with a view to maintain the obstruction, playing his rook alternately from the queen's bishop's fourth to the king's fourth, being always supported by his pawn. The object of the queen's manœuvring, is to compel him to abandon these recurring moves.

A A

2. Queen to *adv.* QB2. (b) Rook to QB4.
3. Queen to *adv.* Q. Rook to K4.
4. Qu. to *adv.* K, *chg.* (c) King to Q4.
5. Queen to *adv.* QB. (d) Rook to *adv.* K4, *chg.* (e)
6. King to *adv.* KB4. Rook to K4, *chg.*
7. King to *adv.* KB3. Rook to *adv.* K4. (f)
8. Qu. to *adv.* KB4, *chg.* Rook interposes.
9. Queen to 3, *chg.* King to QB4.
10. Queen to 2. (g) King to QB3.
11. Queen to 4. King to Q2. (h)
12. Queen to her B4. Rook to QB4. (i)
13. Qu. to *adv.* KB2, *chg.* King to QB3.
14. King to *adv.* K2. Rook gives check.
15. King to *adv.* Q. Rook to QB4.
16. Qu. to *adv.* Q2, *chg.* King to Q4.

(b) This move lays a certain foundation for victory.

(c) This forces his king to occupy the same file with his pawn, which will facilitate the passing of your king.

(d) You place him under the dilemma of removing his rook from his king, or giving a free passage to yours.

(e) If he had played king to adverse queen's fourth, you had played queen to adverse queen's bishop's third. In the First Back Game, *rook to king's rook's fourth.*

(f) If here, too, he had played king to your queen's fourth, you had played queen to his queen's bishop's third.

(g) At the instant your king gets in the rear of his pawn, your advantage will begin to operate: to attain this, you must force him to play his king.

(h) In the Second Back Game, *king to queen's bishop's 2d.*

(i) Had he detached the rook from his king, your object had been to force his rook by a divergent check.

17. King to *adv.* K2. Rook to QB3.
18. Qu. to *adv.* KB4, *chg.* King to *adv.* QB4.
19. King to *adv.* Q2. Rook to QB4.
20. Queen to K4, *chg.* King to *adv.* QK3.
21. King takes pawn. Rook to *adv.* QB2.

This is the position in *Sect. IV.*

FIRST BACK GAME.

5. _____ Rook to KR4. (a)
6. Qu. to *adv.* QR, *chg.* King to *adv.* QB4.
7. Qu. to her R4, *chg.* King to *adv.* QB3.
8. Queen to R3, *chg.*;
and wins the pawn.

(a) His rook being distant from its king, allows you to win his pawn by a *divergent check*—or, if he move unguardedly, his rook.

SECOND BACK GAME.

11. _____ King to QB2.
12. Queen to R4. Rook to QB4.
13. Qu. to *adv.* QR2, *chg.* King to QB3.
14. King to *adv.* K2; and
must win.

The white king's being able to manœuvre behind the pawn, commands the event of the game.

Sect. VI.

A DRAWN GAME,

AGAINST THE QUEEN, BY A ROOK AND A PAWN.

Position of the Pieces.

WHITE.—The king at adverse queen's fourth.

The queen at her knight's third.

BLACK.—The king at queen's square.

The queen's pawn at its square.

The rook at king's third.

*White.**Black.*1. Qu. to *adv.* QK, *chg.* King removes.2. Queen to *adv.* KK. Rook to QB3.3. King to *adv.* K4. Rook to K3, *chg.*4. King to *adv.* Q4.

It is a drawn game; because neither the queen, nor the king, can come upon the rear of the black pawn, as in Sect. V.

Sect. VII.

A PARTY WON,

BY A ROOK AND A PAWN AGAINST A BISHOP.

Position of the Pieces.

WHITE.—The king at his fourth square.

The queen's pawn at queen's fourth.

A rook at queen's square.

BLACK.—The king at his third square.

A bishop at queen's bishop's second.

White.

Black.

- | | |
|---|----------------------------------|
| 1. Rook to Q _R . (a) | Bishop to Q _K . |
| 2. Rook gives check. | Bishop interposes. (b) |
| 3. Rook to adv. Q _K 3. (c) | King to Q ₂ . |
| 4. King to adv. Q ₄ . | Bishop to adv. K _K 3. |
| 5. Rook checks, at adv. Q _K 2. | Bishop interposes. |
| 6. Rook to adv. Q _R 2. | King to Q _B . |
| 7. King to adv. Q _B 3. (d) | |

(a) In the Back Game, the pawn gives check.

(b) If his king had receded, yours had stepped forward to the van of your pawn. This party is to be won only by advancing your king, and confining the adverse king to the last rank, preparatory to pushing the pawn.

(c) This compels his king to recede.

(d) In this position the game is won, either by pushing the pawn to queen, or forcing the adverse bishop.

BACK GAME.

Error in Attack.

1. Pawn gives check. (a) King to Q2.
2. King to Q4. Bishop to adv. K_K3.
3. Rook to Q_R. Bishop to adv. K_B4. (b)
4. Rook gives check. King to Q3. (c)
5. King to 4. Bishop to adv. K_K3. (d)
6. Rook to adv. K_K2. Bishop to adv. K.
7. Rook gives check. King to Q2.
8. Pawn to adv. 3. (e) King to Q_B3. (f)
9. King to adv. K4. Bishop to adv. Q_K4. (g)

(a) The result from this movement must be a drawn game, because your king cannot *by position* recover the opportunity of advancing before your pawn.

(b) It is material to keep his bishop distant from your king, to enable him to give check, should you play the king to one of the black squares next to your pawn.

(c) Had he covered the check, you could have won, by advancing your king to the black square facing his bishop.

(d) If, instead, he play bishop to adverse K. rook's second, you could win, by playing rook to adverse K. knight's second. In the defence of this party, the bishop, while he is so distant as not to be liable to capture, must be ready to step into a diagonal that bears on the adverse king.

(e) Had your king advanced, he would have obliged you to retrograde, by a check.

(f) Any other movement had lost the game.

(g) Your pawn is forced ; as your king cannot proceed, without blocking the rook's action.

10. Pawn *discovers check*. King takes pawn.

11. King to *adv.* Q4. King to QB2.

WHEN A PLAYER HAS A BISHOP AGAINST A ROOK, he must as soon as possible station his king on a CORNER SQUARE of a colour different from the field of the bishop. It is the only place where he can insure a drawn game.

Sect. VIII.

**A DRAWN GAME,
AGAINST A ROOK AND A PAWN, BY A ROOK.**

Position of the Pieces.

WHITE.—The king at adverse K. bishop's fourth.
The pawn at king's fourth.
The rook at adverse K. rook's second.

BLACK.—The king at his square.
The rook at queen's rook's third.

—

White.

Black.

- | | |
|-----------------------------|-----------------------------|
| 1. Pawn advances. | Rook to QK3. (a) |
| 2. Rook to <i>adv.</i> QR2. | Rook to QB3. (b) |
| 3. Pawn to <i>adv.</i> 3. | Rook to <i>adv.</i> QB. (c) |
| 4. King to <i>adv.</i> KB3. | Rook gives check. (d) |

(a) By commanding the third rank, he hinders your king from advancing; if he *desert that rank before you push the pawn*, he loses, as in the Back Game.

(b) He is not to quit the third rank until *the instant after your pushing the pawn to the same rank*.

(c) If he had given check, he would have lost the game.

(d) And he must give you perpetual check, unless you choose to detach your king from your pawn: and if your king step obliquely from his successive checks toward his rook, his rook, when at length assailed by your king, will take a position so as to force the pawn. If your king retire upon your rook, he will change rooks.

BACK GAME.

Error in Defence.

1. _____ Rook to *adv.* Q_R.
2. King to *adv.* B₃. (a) Rook to *adv.* K_B, *chg.* (b)
3. King to *adv.* K₃. King to B. (c)
4. Rook *checks.* King to kn. 2.
5. Rook to *adv.* K. (d) Rook to *adv.* K.
6. King to *adv.* Q₂. King to B₂. (e)
7. Pawn *checks.* King to kn. 2. (f)
8. King to *adv.* K₂. (g) Rook to *adv.* K₂.
9. Rook to *adv.* Q. Rook to *adv.* K.
10. Rook to Q₂. Rook to *adv.* K₃.
11. Rook to K_{K2}, *chg.* King to B₂.
12. King to *adv.* K_{B2}. Rook *checks.*

(a) Had you placed the king opposite his, he had regained the opportunity of drawing the game, by giving check.

(b) Had he given check at Q. rook's third, you must have interposed the pawn: and had he played king to queen's square, you had checked with rook, afterwards playing king to adverse king's second.

(c) Had he not moved his king, you must have given check, and changed rooks.

(d) Any other move had made a drawn game.

(e) Had he given check, you had played king to adverse king's second.

(f) Had he played to bishop's third, you had checked with rook, and next move pushed the pawn.

(g) Had you pushed the pawn, it would have been a drawn game.

- | | |
|---|--------------------------------------|
| 13. King to <i>adv.</i> K. | Rook to <i>adv.</i> K3. |
| 14. Pawn to <i>adv.</i> 2. | Rook to <i>adv.</i> Q3. (<i>h</i>) |
| 15. Rook to QB2. | King to kn. 2. |
| 16. Rook to <i>adv.</i> QB2. (<i>i</i>) | Rook to <i>adv.</i> Q2. |
| 17. Rook to <i>adv.</i> Q2. | Rook to <i>adv.</i> QK2. |
| 18. Rook to Q. | Rook <i>checks</i> . |
| 19. King to <i>adv.</i> Q2. | Rook <i>checks</i> . |
| 20. King to <i>adv.</i> K3. | Rook <i>checks</i> . |
| 21. Rook interposes. | Rook to QK. |
| 22. Rook to <i>adv.</i> Q; wins. | |

(*h*) To hinder your king from passing to the queen's side of the board, and to bring him, by a check, again under your pawn, in case he move out on the king's side.

(*i*) You might offer the rook, at queen's second; as its capture would give a stale-mate.



Sect. IX.

A DRAWN GAME,

AGAINST A QUEEN AND A PAWN, BY A QUEEN.

Position of the Pieces.

WHITE.—The king at adverse K. knight's second.
The pawn at adverse K. bishop's third.
The queen at her 3d square.

BLACK.—The king at adverse Q. knight's fourth.
The queen at her bishop's fourth.

White.

Black.

- | | |
|--------------------------------|---|
| 1. Pawn advances. (a) | Queen <i>checks</i> , at Kk4. |
| 2. Queen interposes. | Queen <i>checks</i> , at K4. |
| 3. King to <i>adv.</i> kn. sq. | Queen to 4. (b) |
| 4. King to <i>adv.</i> R2. | Queen <i>chks.</i> , at <i>adv.</i> Kk. |
| 5. Queen interposes. | Queen <i>chks.</i> , at <i>adv.</i> K4. |
| 6. King to <i>adv.</i> kn. sq. | Qu. <i>chks.</i> , at <i>adv.</i> Kk4. |
| 7. Queen interposes. | Queen to K3. (c) |

(a) The White should seek to exchange queens:—the Black should keep his king distant from adverse king, to avoid that exchange—that his queen, by an intermittent check, may prevent the pawn from queening.

(b) To check *now*, would lose the game.

(c) It is plain, that, when the checking intermits, such a position may be taken as to prevent the pawn from queening.

Sect. X.

THREE CASES

OF A QUEEN AGAINST A PAWN NEAR
QUEENING ;

*Illustrating the following
Prin.*

THE pawn of either BISHOP, or either ROOK, at one square from promotion, supported by its king, makes a drawn game against a queen — unless the adverse king *be close to it, or in such a relation as may effect a mate with the queen.* But the KING'S or QUEEN'S pawn, or the pawn of either KNIGHT, advanced as far, loses.

First Case.

GAME WON AGAINST THE KING'S PAWN.

Position of the Pieces.

WHITE. — The king at adverse Q. knight's second.

The queen at adverse Q. bishop's sq.

BLACK. — The king at adverse K. bishop's second.

The pawn at adverse king's second.

1. *Chhs.* at adv. KB4. (a) King to adv. kn. 2.

2. Checks at KK4. King to adv. B2.

3. Checks at KB4. King to adv. kn. 2.

(a) To win this game, the queen must manœuvre, as near as possible, round the adverse king.

4. Queen to K3. (b) King to adv. B. 11.
5. Checks at K B3. King to adv. K. 11.
6. King to adv. Q B3. (c) King to adv. Q2.
7. Checks at adv. Q4. King to adv. Q B2.
8. Checks at B4. King to adv. Q2.
9. Checks at 4. King to adv. Q B2.
10. Queen to K3. King to adv. Q.
11. Checks at 3. King to adv. K.
12. King to adv. Q4. (d)

(b) A recurrence to this move (referred as at moves 5. and 11.) enables you to win, because you force him to play his king before his pawn.

(c) As often as his king blocks his pawn, you employ the interval in bringing up your king.

(d) You proceed with a repetition of the same moves, till your king assails his pawn, and then the game is won.

Second Case.

DRAWN GAME AGAINST A BISHOP'S PAWN.

Position of the Pieces.

WHITE.—The king at his Q. bishop's fourth.

The queen at her king's second.

BLACK.—The king at adverse K. knight's square.

The pawn at adverse K. bishop's second.

1. Queen chks. at K K4. King to adv. R2.

2. Queen to KB3. King to *adv.* kn. sq.
 3. Queen *chks.* at Kk3. King to the angle.

He may safely leave the pawn exposed; for you would give stale-mate by taking it; this ought then to be a drawn game.

Third Case.

DRAWN GAME AGAINST A ROOK'S PAWN.

Position of the Pieces.

WHITE.—The king at his Q. bishop's fourth.
 The queen at her fourth square.

BLACK.—The king at adverse K. knight's second.
 The pawn at adverse K. rook's second.

-
1. Queen *checks*, at Kk4. King to *adv.* B2.
 2. Queen to KR3. King to *adv.* kn. sq.
 3. Queen *chks.* at Kk3. King to the angle.

Forced perpetually to remove your queen to make room for his king, you could never bring up your king in time: so it must be a drawn game.

Sect. XI.

A DRAWN GAME,

AGAINST A SINGLE PAWN.

Position of the Pieces.

WHITE.—The king at his bishop's 4th.

The pawn at adverse K. bishop's 4th.

BLACK.—The king at his bishop's 3d.

*White.**Black.*

- | | |
|---------------------------------|-----------------|
| 1. King to 4. | King to B2. (a) |
| 2. King to <i>adv.</i> K4. | King to 2. |
| 3. Pawn gives check. | King to B2. |
| 4. King to <i>adv.</i> KB4. | King to B. (b) |
| 5. King to <i>adv.</i> K3. | King to his sq. |
| 6. King to <i>adv.</i> KB4. (c) | King to B2. (d) |

(a) To prevent the pawn from queening, he must bring his king alternately to the face of the pawn, and alternately to the face of adverse king.

(b) Had he removed to *his square*, or to *knight's square*, as in the Back Game, he had lost.

(c) Owing to the position of his king, if you push the pawn you cannot sustain it without making a stale mate.

(d) His defence depends upon opposing his king to yours; if possession of the master-square enabled you to oppose your king to his, you could win.

7. King to *adv.* K4. King to B.
8. King to *adv.* K3. King to kn. sq.
9. Pawn to *adv.* 2, *chg.* King to B.
10. Must desert the pawn.

BACK GAME.

4. ————— King to 1, or to kn. 1.
5. King to *adv.* K3. King to B.
6. Pawn to *adv.* 2. King to kn. 2.
7. King to *adv.* K2; wins.

The reader will find in the *Introduction to Chess*, GENERAL MAXIMS, §. 31, a criterion for determining when a pawn can be queened.

(V) 2nd of 1st (V) 1st of 2nd

Sect. XII.

A DRAWN GAME,

BY A KNIGHT UNSUPPORTED, AGAINST A
PAWN TWO SQUARES FROM QUEEN.

Position of the Pieces.

WHITE.—The knight at Q. rook's second.
The king at K. rook's second.

BLACK.—The pawn at adverse Q. rook's third,
The king at adverse Q. knight's third.

White.

Black.

1. Knight *checks*. King to *adv.* QK2.
2. Knight to Q3, *chg.* King to *adv.* B2.
3. Knight to kn. 4, *chg.* King to *adv.* kn. 3.
4. Knight to Q3.

He cannot push his pawn, without receiving a *divergent check*; therefore it is a drawn game. In positions, when the knight can neither check, nor hinder the pawn from advancing, a divergent check will be in his power, if the pawn be advanced.

Sect. XIII.

A DRAWN GAME,

AGAINST TWO PAWNS, BY A SINGLE PAWN.

Position of the Pieces.

WHITE.—The king at his fourth square.

A pawn at king's bishop's fourth.

A pawn at adverse knight's fourth.

BLACK.—The king at his third square.

A pawn at king's knight's 5d.

If the Black were to play ~~first~~, the White would win: but the White *having to move*, it is a drawn game.

White.

1. King to Q4.

2. King to Q3.

3. King to 3.

Black.

King to Q3. (a)

King to Q2. (b)

King to 2. (c)

(a) If he play to *king's bishop's fourth*, as in the First Back Game, you gain the position, and can win by force.

(b) To *queen's fourth*, in the Second Back Game — loses.

(c) He is thus enabled to *oppose* your king, whether you place him at his own fourth, or at *queen's fourth*.—PHILIDOR. Compare with *Introduction to Chess*, p. 36, line *penult*. There is much science in this, and the preceding countermove. A nice distinction in circumstances made the defensive king face the adversary FIVE squares distant, and not THREE — to keep power to do the latter.

4. King to Q4. King to Q3.

5. King to 4. King to 3.

This is the position at which we commenced. Supposing the counterplay to be correct, no variation on your part can prevent a drawn game.

FIRST BACK GAME.

Error in Defence.

1. _____ King to B4.
2. King to 3. King to 3.
3. King to 4. King to Q3. (d)
4. Bishop's p. attacks p. Pawn exchanges. (e)
5. King reprises. King to 2.
6. King to adv. kn. 3. King to B.
7. King to adv. R2. Wins.

(d) Had he played to his second square, or to queen's second, you had advanced your king opposite his, to win his pawn.

(e) He could decline taking; tried in a coincident position, Second Back Game, fifth move.

SECOND BACK GAME.

Played from Leader.

Error in Defence.

2. _____ King to Q4.
3. King to 3. (a) King to 3.

(a) You have the position, because his king cannot play at the repelling distance in front of yours: he must retrograde either to his third square, or to his queen's third. In either case, your king commands a passage to the master square.

4. King to 4. King to Q3. (b)
5. Bishop's pawn 1 sq. King to 2.
6. Bishop's p. *checks*. (c) King to 3.
7. King to Q4. King to Q3. (d)
8. Bishop's p. to *adv.* 2. King to 2.
9. King to *adv.* 4. King takes pawn.
10. King to *adv.* Q3. King to B.
11. King to *adv.* K3. King to kn. 2.
12. King to *adv.* K2. King to kn. sq.
13. King to *adv.* KB3. King to B2.
14. King to *adv.* KB2. King to R.
15. King takes pawn. King to kn. sq.
16. King to *adv.* KB3. King to B.
17. P. advances; and will
queen.

(b) If he had withdrawn to his second square, or to queen's second, you must have advanced your king opposite his.

(c) Had your pawn taken, it had been a drawn game.

(d) By this step he apparently regains the position; but by sacrificing a pawn you may recover it over him, and a single pawn is enough to win the game.

Sect. XIV.

A DRAWN GAME;

TWO ISOLATED, AGAINST TWO UNITED PAWNS.

Position of the Pieces.

WHITE.—The king at queen's third.

A pawn at adverse Q. bishop's 4th.

A pawn at Q. knight's 4th.

BLACK.—The king at queen's fourth.

A pawn at Q. knight's fourth.

A pawn at K. Knight's fourth.

If Black were to *move first*, White would win.

White.

Black.

1. King to 3.

King to 4.

2. King to B3.

King to B4.

3. King to kn. 3.

King to 4. (a)

4. King to kn. 4.

King to B3.

5. King to kn. 3.

King to 4. (b)

He must neither advance his pawn, nor suffer his king to be repelled by yours.

(a) Had he played to bishop's third, he had lost.

(b) If to bishop's fourth, you gain the position.

GAMES

Played without seeing the Board.

MR. PHILIDOR being of opinion that an entire collection of the games he has played without looking over the chess-board would not be of any service to amateurs, he will only publish a few parties which he has played against three players at once, subjoining the names of his respectable adversaries, in order to prove, and transmit to posterity, a *fact*, of which future ages might otherwise entertain some doubt.

FIRST MATCH.

The following Account appeared in the London Newspapers, the 9th of May, 1783:

“Yesterday, at the Chess-club in St. James’s Street, Mr. PHILIDOR performed one of those wonderful exhibitions for which he is so much celebrated. He played at the same time three different games, without seeing either of the tables. His opponents were Count BRUHL, Mr. BOWDLER, and Mr. MASERES. To those who understand Chess, this exertion of Mr. PHILIDOR’s abilities must appear one of the greatest of which the human memory is susceptible. He goes through it with astonishing accuracy, and often corrects

mistakes in those who have the board before them. Mr. PHILIDOR sits with his back to the tables; and some gentleman present, who takes his part, informs him of the move of his antagonist, and then, by his direction, plays his pieces."

In the triple party before mentioned, Mr. PHILIDOR gave the move to Count BRUHL, and to Mr. BOWDLER; and the advantage of a pawn and the move to Mr. MASERES: the moves of each party were played alternately.

The Editor is responsible for the Notes.

COUNT BRUHL'S PARTY.

1.

W. King's pawn two squares.

B. The same.

2.

W. King's bishop to Q. bishop's 4th.

B. Q. b. pawn 1 square. (a)

3.

W. The queen to king's 2d. (b)

B. Q. pawn 1 square.

(a) *The Defence to Third Regular Party.*

(b) *Q. pawn 2 squares*, is Philidor's direction for the Attack.

Perhaps, it cannot be demonstrated better than this move; but it is more offensive, and less confining.

4.

W: Q. b. pawn 1 square: (c)

B: K. b. pawn 2 squares.

5.

W: Q. pawn 1 square:

B: K. knight to bishop's 3d.

- | | |
|----------------------------------|------------------------------|
| 6. K. pawn takes p. | Q. bishop takes p. |
| 7. Q. pawn another sq. | K. pawn to <i>adv.</i> 4. |
| 8. Q. bp. to <i>adv.</i> K4. | Q. pawn another sq. (d) |
| 9. K. bishop to Q3. | K. bishop to Q3. |
| 10. Q. knight to Q2. | The same. |
| 11. K. r. pawn 1 sq. | The same. |
| 12. Q. bishop to K3. | Queen to K2. |
| 13. K. b. pawn <i>passes pr.</i> | K. r. pawn another sq. |
| 14. Q. b. pawn another sq. | Q. r. pawn 1 sq. |
| 15. Q. b. pawn takes p. | Q. b. pawn reprises. |
| 16. Queen to KB2. | Castles with K. rook. |
| 17. K. knight to K2. | Q. kn. pawn 2 sq. |
| 18. Castles with K. rook. | Q. knight to 3. |
| 19. K. knight to 3. | K. kn. pawn 1 square. |
| 20. Q. rook to B. | Q. knight to <i>adv.</i> B4. |
| 21. K. knight takes bp. | Pawn takes knt. |
| 22. Queen <i>gives check.</i> | Queen interposes. |
| 23. Queen takes queen. | King takes queen. |
| 24. K. bishop takes knt. | Q. kn. pawn takes bp. |

(c) Rather, K. b. pawn 2 squares.

(d) How masterly Philidor has played his pawns. Give him a slight advantage, and he uses it exquisitely.

- | | |
|---------------------------------|--------------------------------------|
| 25. K. kn. pawn 1 sq. | Q. rook to kn. sq. |
| 26. Q. kny pawn 1 sq. | Bishop to <i>adv.</i> QR3. |
| 27. Q. rook to B2. | Pawn takes pawn. |
| 28. Pawn reprises. | K. rook to QB. |
| 29. Q. rook takes rook. | Rook takes rook. |
| 30. Rook to QR. | Bishop to <i>adv.</i> QK4. |
| 31. Rook takes p. | Rook to <i>adv.</i> QB3. |
| 32. King to B2. | Rook to <i>adv.</i> Q3. |
| 33. Rook to QR2. | Bishop takes knt. |
| 34. Rook takes bp. | Rook takes Q. kn. p. |
| 35. Rook to QB2. | Unblocked p. advances. |
| 36. Rook <i>gives check</i> . | King to kn. 3. |
| 37. Pawn takes p. | Knight to R4. |
| 38. Rook to <i>adv.</i> Q2. | Knight takes p. |
| 39. Bishop takes knt. | Rook to <i>adv.</i> KB3, <i>chg.</i> |
| 40. King to kn. 2. | Rook takes bp. |
| 41. Rook takes p. | Rook to <i>adv.</i> KB3. |
| 42. Rook to <i>adv.</i> Q. | Rook to <i>adv.</i> Q3. |
| 43. Q. pawn to <i>adv.</i> 4. | B. pawn advances. |
| 44. Q. pawn to <i>adv.</i> 3. | Rook to <i>adv.</i> Q2, <i>chg.</i> |
| 45. King to B. | King to B2. |
| 46. Double pawn 1 sq. | K. pawn to <i>adv.</i> 3. |
| 47. Double p. to <i>adv.</i> 3. | K. b. pawn to <i>adv.</i> 3. |

Wins.

MR. BOWDLER'S PARTY.

1.

W. King's pawn 2 squares.

B. Q. b. pawn 2 squares. (a)

2.

W. K. bishop to Q. bishop's 4th.

B. K. pawn 1 square. (b)

3.

W. The queen to king's 2d.

B. Q. knight to bishop's 3d.

4.

W. Q. b. pawn 1 square.

B. Q. r. pawn 1 square.

5.

W. Q. r. pawn 2 squares.

B. Q. kn. pawn 1 square.

6.

W. K. b. pawn 2 squares.

B. Q. pawn 1 square.

7.

W. K. knight to bishop's 3d.

B. K. knight to king's 2d.

(a) The Defence to *Sixth Regular Party*.

(b) A master knows how safely to make a move, which, in a different order, would have been bad. The PREVIOUS ADVANCE OF Q. B. PAWN, excludes the mode of attack pursued in *Introduction to Chess*, p. 126.

8.

W. K. bishop to Q. rook's 2d.

B. K. kn: pawn 1 square.

9.

W. Q. pawn 1 square.

B. K. bishop to knight's 2d.

10.

W. Q. bishop to king's 3d.

B. Q. pawn another square.

11.

W. Q. knight to queen's 2d.

B. The king castles.

12.

W. The king castles with his rook.

B. K. b. pawn 2 squares.

13.

W. K. pawn to *adverse* 4th.

B. K. r. pawn 1 square.

14.

W. Q. pawn another square.

B. Q. b. pawn to *adverse* 4th.

15.

W. Q. kn. pawn *passes prise*.

B. Q. kn. pawn another square.

16.

W. K. bishop to Q. knight's square.

B. Q. bishop to queen's 2d.

17.

W. K. bishop to Q. bishop's 2d.

B. The queen to her bishop's 2d.

18.

W. K. r. pawn 1 square.

B. The king to rook's 2d.

19.

W. The king to rook's 2d.

B. Q. knight to rook's 2d.

20.

W. K. kn. pawn 2 squares.

B. Q. kn. pawn takes the pawn.

21.

W. K. bishop reprises.

B. Q. knight to his 4th square.

22.

W. K. bishop takes the knight.

B. Q. bishop reprises.

23.

W. K. rook to knight's square.

B. The same.

24.

W. K. rook to knight's 3d.

B. Q. r. pawn attacks p.

25.

W. Q. kn. pawn takes it.

B. Q. rook reprises.

26.

W. K. rook returns to knight's square.

B. K. rook to Q. rook's square.

27.

W. Q. rook takes the rook.

B. The queen reprises.

.28.

W. The rook to Q. bishop's square.

B. The queen to *adverse* Q. rook's 3d.

.29.

W. Q. knight to K. bishop's square.

B. The queen to *adverse* Q. knight's 3d.

.30.

W. The queen to her square.

B. The rook *gives check*.

.31.

W. The bishop interposes, at queen's 2d.

B. The queen takes the queen.

.32.

W. The rook *reprises*.

B. Q. bishop to *adverse* Q. rook's 4th.

.33.

W. The rook to Q. knight's square.

B. Q. bishop to *adverse* Q. knight's 3d.

.34.

W. The king to knight's 3d.

B. The knight to Q. bishop's 3d.

.35.

W. Q. knight to king's 3d.

B. K. bishop to his square.

.36.

W. Q. bishop to his square.

B. K. bishop to *adverse* Q. rook's 3d.

.37.

W. K. r. pawn another square.

B. The bishop takes the bishop.

38.

W. The rook reprises.

B. The knight to king's 2d.

39.

W. K. r. pawn to *adverse* 4th.

B. The rook to *adverse* king's 2d.

40.

W. The rook to king's square.

B. The rook takes the rook.

41.

W. The knight reprises.

B. K. b. pawn takes the pawn.

42.

W. The king reprises.

B. The knight to K. bishop's 4th.

43.

W. The knight exchanges.

B. The K. kn. pawn reprises, *checking*.

44.

W. The king to knight's 3d.

B. The bishop to *adverse* queen's square.

45.

W. The knight to K. bishop's 3d.

B. The bishop takes the knight.

46.

W. The king reprises.

B. The king to knight's 2d.

47.

W. The king to his 3d square.

B. The king to bishop's 2d.

48.

W. The king to queen's 2d.

B. The king to his second square.

49.

W. The king to Q. bishop's 2d.

B. The king to queen's 2d.

50.

W. The king to Q. knight's 2d.

B. The king to Q. bishop's 3d.

51.

W. The king to Q. rook's 3d.

B. The king to Q. knight's 4th, and makes
a drawn game.

There appears to be no sensible defect in this game; which, on both sides, is conducted with unremitting circumspection.

MR. MASERES'S PARTY.

He received the King's Bishop's Pawn, and the Move.

White.

Black.

1. K. pawn 2 sq.

K. knight to B3.

2. Q. pawn 2 sq.

K. knight to B2.

Loss of Advantage begins.

3. K. bishop to Q3. (a) K. pawn 1 sq.

4. K. knight to B3. Q. pawn 2 sq.

(a) K. pawn 2 squares, would more improve the odds.

384 GAMES WITHOUT SEEING THE BOARD, I. 3.

- | | |
|----------------------------------|-----------------------------|
| 5. K. pawn advances. | Q. b. pawn 2 sq. |
| 6. Q. b. pawn 1 sq. | Q. knight to B3. |
| 7. Q. bishop to K3. | Q. kn. pawn 1 sq. |
| 8. K. bishop to <i>adv.</i> QK4. | Q. bishop to Q2. |
| 9. Q. r. pawn 2 sq. | Q. r. pawn 1 sq. |
| 10. K. bishop to Q3. (b) | K. kn. pawn 1 sq. |
| 11. Castles. | Queen to B2. |
| 12. Queen to K2. | Q. b. p. attacks bp. |
| 13. K. bishop to QB2. | Q. rook to kn. sq. (c) |
| 14. Q. knight to R3. | K. bishop to K2. |
| 15. K. r. pawn 1 sq. | Castles. |
| 16. K. knight to R2. | Q. kn. pawn advances. |
| 17. Q. r. pawn takes p. | Q. r. pawn reprises. |
| 18. Queen to KK4. | King to kn. 2. |
| 19. K. b. pawn 2 sq. | K. knight to R3. |
| 20. Queen to KK3. | K. knight to B4. |
| 21. K. bishop takes knt. | K. rook takes bp. |
| 22. Queen to KB3. | Q. kn. file p. attacks. |
| 23. Q. b. pawn takes p. | Knight reprises. |
| 24. K. kn. p. attacks rook. | K. rook to B. |
| 25. Queen to KK2. | Knight to <i>adv.</i> Q3. |
| 26. Q. bishop to 1. | Queen to kn. 3. |
| 27. Q. knight to B2. | Knight takes bishop. |
| 28. Q. rook reprises. | Queen wins Q. kn. p. |
| 29. Q. knight to K3. | Queen exchanges. |
| 30. King takes queen. | Q. rook to <i>adv.</i> QK3. |

(b) Philidor is *now* a move a-head; for we must reckon two moves lost in taking this station.

(c) This, and the subsequent moves of Q. kn. and Q. r. pawns, to make an opening for the rook, are extremely able.

- | | |
|----------------------------|--|
| 31. K. rook to B3. | Q. rook to <i>adv.</i> Q3. |
| 32. Q. rook to Q. | Q. bishop to <i>adv.</i> QR4. |
| 33. Q. rook exchanges. | Q. b. pawn takes rook. |
| 34. K. knight to B. | K. bishop to <i>adv.</i> QK4. |
| 35. Rook to KB2. | K. bishop to <i>adv.</i> QB3. |
| 36. Rook to QR2. | Q. bishop to <i>adv.</i> QK3. |
| 37. Rook to KB2. | K. bishop wins p. |
| 38. Rook to Q2. | Rook wins p. |
| 39. Rook wins pawn. | Q. bishop to <i>adv.</i> QB4. |
| 40. Knight takes bishop. | Q. pawn takes knight. |
| 41. Rook to KB3. | Rook exchanges. |
| 42. King takes rook. | Bishop wins pawn. |
| 43. King to 4. | Bishop to 3. |
| 44. Knight to K3. | Q. b. pawn to <i>adv.</i> 3. |
| 45. King to Q3. | King to B2. |
| 46. Knight to Q. | King to 2. |
| 47. Knight wins pawn. | Bishop takes knight. |
| 48. King reprises. | King to Q3. |
| 49. King to Q4. | K. pawn <i>checks</i> . |
| 50. King to 4. | King to 3. |
| 51. K. r. pawn another sq. | K. r. pawn 1 sq. |
| 52. King to 3. | King to Q4. |
| 53. King to Q3. | K. pawn <i>checks</i> . |
| 54. King to 3. | King to 4. |
| 55. K. kn. pawn attacks p. | K. r. pawn advances. |
| 56. King to 2. | King to <i>adv.</i> KB4. |
| 57. King to B2. | King to <i>adv.</i> kn. 4. |
| 58. King to 3. | King wins pawn. |
| 59. King wins pawn. | King wins pawn; and
shortly the game. |

SECOND MATCH;

Played at the CHESS-CLUB, the 10th of May, 1788,
against Count BRUHL, Mr. NOWELL, and Mr.
LEYCESTER.—Mr. NOWELL and Mr. LEYCESTER
received the odds of the Pawn and the Move; and
Count BRUHL, only the Move.

COUNT BRUHL'S SECOND PARTY.

1.

W. King's pawn two squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. knight to bishop's 3d.

B. K. kn. pawn 2 squares.

4.

W. K. bishop to Q. bishop's 4th.

B. K. bishop to knight's 2d.

5.

W. K. r. pawn 2 squares.

B. K. r. pawn 1 square.

Exceptionable Move.

6.

W. The pawn takes the pawn. (a)

B. The pawn reprises.

(a) This liberates the adverse pieces sooner than is requisite.

7.

W. The rook takes the rook.

B. The bishop reprises.

8.

W. Q. pawn 2 squares.

B. K. kn. p. attacks knt.

Uncompensated Sacrifice.

- | | |
|----------------------------|----------------------|
| 9. Q. bishop takes p. | Pawn takes knight. |
| 10. Queen takes pawn. | Queen to K2. |
| 11. Q. b. pawn 1 square. | K. knight to a3. |
| 12. Knight to Q2. | Q. pawn 2 squares. |
| 13. K. bishop to Q3. | Pawn takes pawn. |
| 14. Knight reprises. | Knight takes knight. |
| 15. Queen reprises. | Queen takes queen. |
| 16. Bishop reprises. | Q. b. pawn 1 square. |
| 17. King to Q2. | Q. bishop to K3. |
| 18. Q. kn. pawn 1 square. | Knight to Q2. |
| 19. Rook to KR. | K. bishop to 3. |
| 20. King to QB2. | Castles. |
| 21. Q. bp. to adv. Q3. (b) | Knight to 3. |
| 22. Q. bishop to adv. QB4. | King to QB2. |
| 23. Rook to adv. KR2. | Rook to KR. |
| 24. Q. b. p. another sq. | Rook exchanges. |
| 25. Bishop takes rook. | Knight to Q2. |
| 26. King to Q3. | Knight takes bp. |
| 27. Pawn reprises. | K. bishop to K2. |
| 28. Q. kn. p. another sq. | Q. r. pawn 1 square. |

(b) The remainder seems defective in interest.

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- | | |
|-----------------------------------|-------------------------------|
| 29. Q. r. pawn 1 sq. | K. b. pawn 2 sq. |
| 30. Bishop to <i>adv.</i> Kκ3. | King to Q2. |
| 31. Bishop to <i>adv.</i> KR4. | K. bishop to Kκ4. |
| 32. Bishop to Q. | K. bishop to <i>adv.</i> QB. |
| 33. Bishop to QR4. | K. bishop wins pawn. |
| 34. King to QB3. | K. bishop to <i>adv.</i> QB. |
| 35. Bishop to Q. | K. bishop to <i>adv.</i> KB4. |
| 36. King to Q4. | King to 2. |
| 37. Q. kn. pawn advances. | King to B3. |
| 38. Bishop to 3. | Q. bishop to Q2. |
| 39. Q. kn. pawn to <i>adv.</i> 3. | K. bishop to Kκ4. |
| 40. Bishop to Q. | K. bishop to <i>adv.</i> KR4. |
| 41. King to 3. | King to 4. |
| 42. Bishop to 3. | K. bishop to K2. |
| 43. King to Q3. | K. bishop wins pawn. |
| 44. King to QB3. | K. bishop wins pawn. |
| 45. King to Qκ3. | King to <i>adv.</i> Q4. Wins. |

MR. NOWELL'S PARTY.

He received the King's Bishop's Pawn, and the Move:

White.

Black.

- | | |
|--------------------------|------------------|
| 1. K. pawn 2 sq. | K. knight to R3. |
| 2. K. bishop to QB4. (a) | K. pawn 1 sq. |
| 3. Q. pawn 1 sq. | K. knight to B2. |

(a) This is the best played of the *Parties receiving odds.*

- | | |
|----------------------------------|-----------------------------|
| 4. K. b. pawn 2 sq. | Q. pawn 2 sq. |
| 5. K. bishop to QK3. | K. bishop to QB4. |
| 6. K. knight to B3. | Castles. |
| 7. K. pawn to <i>adv.</i> 4. | Q. b. pawn 1 sq. |
| 8. Q. pawn another sq. | K. bishop to QK3. |
| 9. Q. r. pawn 1 sq. | Queen to K2. |
| 10. Castles. | Q. b. p. another sq. |
| 11. Q. b. pawn 1 sq. | Q. knight to B3. |
| 12. Q. bishop to K3. | Q. bishop to Q2. |
| 13. Queen to K2. | K. kn. pawn 1 sq. |
| 14. Q. bishop to QB2. | K. knight to R3. K. |
| 15. Q. knight to Q2. | K. knight to B4. |
| 16. K. rook to B2. | Knight takes bishop. |
| 17. Queen reprises. | Q. rook to B. |
| 18. Q. knight to 3. | Q. b. pawn takes pawn. |
| 19. Q. knight reprises. | Knight takes knight. |
| 20. Knight reprises. | Q. rook to <i>adv.</i> QB4. |
| 21. Q. rook to Q. | Q. rook returns to QB. |
| 22. K. r. pawn 1 sq. | K. rook to B2. |
| 23. King to R2. | Doubles his rooks. |
| 24. Queen to KK3. | K. bishop to Q. |
| 25. Doubles his rooks. | Q. kn. pawn 2 sq. |
| 26. Queen to K3. | Q. r. pawn 2 sq. |
| 27. K. rook to B3. | K. rook to kn. 2. |
| 28. Queen to 2. | K. bishop to QB2. |
| 29. K. bishop to Q3. | Q. rook to kn. sq. |
| 30. King to R. | K. kn. pawn another sq. |
| 31. K. rook to kn. 3. | K. kn. pawn takes p. |
| 32. Rook takes rook, <i>chg.</i> | Queen reprises. |

390. GAMES WITHOUT SEEING THE BOARD, II. 2.

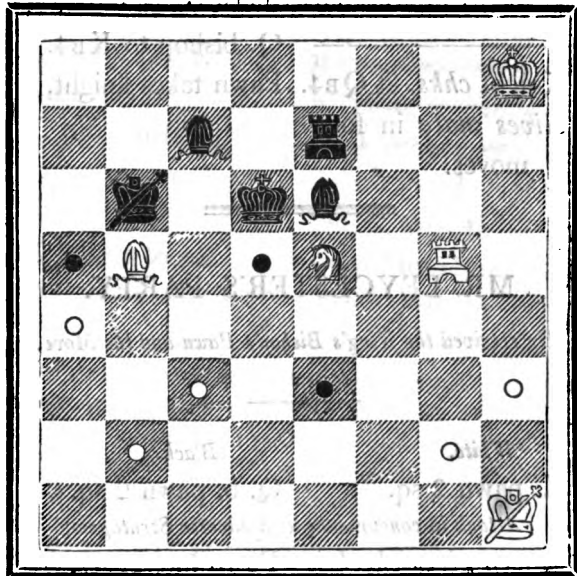
- | | |
|-----------------------------------|---------------------------|
| 33. Rook takes pawn. | Queen wins K. p. |
| 34. Rook <i>checks</i> at Kk4. | King to a. |
| 35. Knight to Kb3. | Queen to Kb3. |
| 36. Rook to Kb4. | King to kn. sq. |
| 37. Bishop wins pawn, <i>chg.</i> | King to kn. 2. |
| 38. K. bishop to Q3. | Rook to Kb. |
| 39. Rook to Kk4, <i>chg.</i> | King to b. |
| 40. Queen to K3. | King to 1. |
| 41. Rook to <i>adv.</i> Kk3. | Queen to <i>adv.</i> Kb4. |
| 42. Queen to <i>adv.</i> Qb4. | King to Q. |
| 43. Rook to <i>adv.</i> Kk2. | Queen to 3. |
| 44. Queen to K3. | Rook to Kb. |
| 45. Queen <i>gives check.</i> | King to Qb. |
| 46. Queen to 2. | K. pawn another sq. |
| 47. Rook attacks queen. | Q. bishop to K3. |
| 48. Queen to <i>adv.</i> Kb3. | Rook to K. |
| 49. Bishop wins pawn. | Rook to K2. |
| 50. Queen to <i>adv.</i> Kb, | King removes. |
| <i>chg.</i> | |
| 51. Rook to <i>adv.</i> Kk4. | K. pawn attacks knt. |
| 52. Knight to <i>adv.</i> K4. | King to Qk3. |
| 53. Q. r. pawn another sq. | K. pawn to <i>adv.</i> 3. |
| 54. K. knight to Kb3. (b) | Q. bishop to Q2. |

(b) The Editor cannot pass over the interesting crisis at which the game has arrived, without observing, that Mr. Nowell forfeits, by the 54th move, a great ascendancy which a train of good play had obtained. If, instead of this retreat by the knight, the white queen were transported to adverse Q. rook's square, the Black has but one move to avert

- | | |
|-----------------------------|---------------------------------|
| 55. Queen to 4, <i>chg.</i> | Queen interposes. |
| 56. Queen exchanges. | King takes queen. |
| 57. Bishop takes bishop. | K. pawn to <i>adv.</i> 2. |
| 58. Knight to K. | Rook takes bishop. |
| 59. King to kn. sq. | Rook to KB2. |
| 60. Knight to KB3. | Rook takes knight; and
wins. |

check-mate: The White is relieved from the mate which is offered : and having gained time to provide against adverse K. pawn, wins by the strength of his own pawns.—See *Diagram*.

POSITION OF THE PIECES,
After the 53d countermove of II. 2.



VARIATION.

54. Queen to *adv.* QR. K. bishop to QK. (c)
 55. Queen to *adv.* QR3, King to QB2.
 chg.
 56. Queen wins pawn, *chg.* Queen interposes.
 57. Queen takes qu. *chg.* King reprises.
 58. Knight to KB3. Q. bishop to KB2.
 59. King to kn. sq. K. bishop to *adv.* KB4.
 60. Rook to KK4. Rook to *adv.* K4.
 61. King to B.
 Will win easily.

(c) In Sub-variation, Q. bishop to K. bishop's 4th.

SUB-VARIATION.

54. ————— Q. bishop to KB4. *his sq.*
 55. Knight *chks.* at QB4. Pawn takes knight.
 56. *Gives mate* in four
 moves.

MR. LEYCESTER'S PARTY.

He received the King's Bishop's Pawn and the Move.

- | | |
|--|------------------|
| <i>White.</i> | <i>Black.</i> |
| 1. K. pawn 2 sq. | Q. b. pawn 2 sq. |
| <i>Attack in concurrence with adverse Stratagem.</i> | |
| 2. Queen gives check. | Pawn interposes, |

3. Queen wins Q. b. p. (a) Q. knight to B3.
4. Q. b. pawn 1 sq. K. pawn 2 sq.
5. Queen to K3. K. knight to B3.
6. K. r. pawn 1 sq. Q. pawn 2 sq.
7. K. pawn takes p. K. knight reprises.
8. Queen to K2. K. knight to *adv.* KB4.
9. Queen to KB3. K. bishop to R3.
10. K. bishop to *adv.* QK4. Castles.
11. Queen to K4. Q. bishop to KB4.
12. Queen to B4, *chg.* King to R.
13. Queen to KB. Q. bishop to *adv.* Q3.
14. K. bishop takes bp. K. knt. reprises, *chg.*
15. King to 2. K. rook takes pawn, *chg.*
16. Queen takes rook. K. knight takes queen.
17. King takes knight. Queen to *adv.* Q3.
18. K. knight to K2. Rook *gives check.*
19. King to 1. K. pawn to *adv.* 4.
20. K. rook to KB. Rook exchanges.
21. King takes rook. Queen to *adv.* QB2.
22. King to 1. Knight to K4.
23. Q. knight to R3. Knight to *adv.* Q3, *chg.*
24. King removes. Queen *gives mate.*

(a) Intentionally exposed, this is no acquisition, on account of the place to which it has drawn the queen.

THIRD MATCH.

CHess-CLUB, Saturday, March 13, 1790.

Mr. PHILIDOR played Three Games at once; *Two without seeing the Boards,—and the third, looking over the Table.* His Opponents were the Hon. H. S. CONWAY, Mr. SHELTON, and Capt. SMITH. The Game in which Mr. PHILIDOR saw the Pieces, was against Mr. CONWAY; *the Move he gave to each of his Adversaries.*

HON. H. S. CONWAY'S PARTY.

1.

B. King's pawn two squares.

W. The same.

2.

B. King's bishop to Q. bishop's 4th.

W. Q. b. pawn 1 square. (a)

Exceptionable Move.

- | | |
|---------------------------|-------------------|
| 3. Q. knight to B3. | K. bishop to Q3. |
| 4. Q. pawn 1 sq. | K. bishop to QB2. |
| 5. Queen to KB3. | Queen to K2. |
| 6. Q. bishop to adv. K4. | K. knight to B3. |
| 7. K. knight to K2. | Q. pawn 1 sq. |
| 8. K. r. pawn 1 sq. | Q. bishop to K3. |
| 9. K. bishop to QK3. (b) | Q. kn. pawn 2 sq. |
| 10. Castles with Q. rook. | K. r. pawn 1 sq. |

(a) *The Defence to Third Regular Party.*

(b) Is compelled to exchange at 16th move.

- | | |
|---------------------------------|--------------------------|
| 11. Q. bishop takes knt. | Queen takes bishop. |
| 12. Queen exchanges. | Pawn takes queen. |
| 13. Q. pawn another sq. | Q. r. pawn 2 sq. |
| 14. K. b. pawn 2 sq. | Pawn takes Q. pawn. |
| 15. Q. rook takes pawn. | Q. r. pawn attacks bp. |
| 16. Bishop takes bp. | K. b. pawn takes bp. |
| 17. K. rook to Q. | King to 2. |
| 18. K. knight to 1. | Q. knight to Q2. |
| 19. K. knight to B3. | K. r. pawn another sq. |
| 20. K. pawn to <i>adv.</i> 4. | K. b. file p. exchanges. |
| 21. K. knight takes pawn. | Knight takes knight. |
| 22. K. b. pawn reprises. | Q. pawn another sq. |
| 23. K. rook to K. | Q. rook to KB. |
| 24. Q. rook to Q3. | Q. rook to KB4. |
| 25. Q. kn. pawn 1 sq. | Pawn takes pawn. |
| 26. Q. r. pawn reprises. | Q. rook wins K. pawn. |
| 27. K. rook to B. | Q. rook to KR4. |
| 28. K. kn. pawn 1 sq. | K. rook to kn. sq. |
| 29. K. knight to K2. | P. in K. file to 4. |
| 30. Q. rook to KB3. | K. rook to kn. 2. |
| 31. Q. rook to <i>adv.</i> KB3. | Bishop to Q3. |
| 32. Q. rook to <i>adv.</i> KR3. | K. rook to kn. 3. |
| 33. Rook exchanges. | Rook takes rook. |
| 34. Rook to <i>adv.</i> KB4. | K. file p. advances. |
| 35. Rook wins K. r. p. | Bishop wins p. |
| 36. Knight takes bishop. | Rook reprises. |
| 37. King to Q2. | King to Q3. |
| 38. Rook to <i>adv.</i> KR. | King to QB4. |
| 39. Q. b. pawn 1 sq. | Q. kn. pawn attacks it. |

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40. Q. b. pawn takes p. *chq.* King to *adv.* Q4
41. Rook to *adv.* K3. Rook to *adv.* K2, *chq.*
42. King to Q3. Pawn to *adv.* Q3.
43. Rook wins pawn. Rook to *adv.* K2, *chq.*
44. King to Q2. Pawn to *adv.* K2.
45. Rook to *adv.* K3. Pawn calls a queen.
46. Rook takes queen. Rook takes rook, and
wins.

MR. SHELDON'S PARTY.

1.
B. King's pawn two squares.
W. The same.

2.
B. K. bishop to Q. bishop's 4th.
W. Q. b. pawn 1 square. (a)

Exceptionable Move.

3. K. knight to B3. (b) Q. pawn 2 squares.
4. Pawn takes pawn. Pawn reprises.
5. K. bishop to Q2. Q. knight to B3.
6. Q. pawn 2 sq. K. pawn attacks knt.
7. Knight to *adv.* K4. Q. bishop to K3.

(a) *The Defence to Third Regular Party.*

(b) It is remarkable that none of PHILIDOR's antagonists pursue the Attack as he teaches. Count BRUHL's third move, I. 1. was *queen to king's second*; Mr. CONWAY's, (1st Table in the pending Triple Match,) is *queen's knight to bishop's third*.

- | | |
|--|----------------------------|
| 8. Castles. | K. b. pawn 1 sq. |
| 9. Knight exchanges. | Pawn takes knight. |
| 10. K. b. pawn 1 sq. | K. b. pawn another sq. |
| 11. Q. bishop to K3. | K. knight to B3. |
| 12. Q. knight to Q2. | K. bishop to Q3. |
| 13. Q. b. pawn 2 sq. | Castles. |
| 14. K. bishop to QR4. | Queen to B2. |
| 15. K. b. pawn another sq. | Knight to <i>adv.</i> 4. |
| 16. Queen to K2. | Knight takes bp. |
| 17. Queen reprises. | Q. b. pawn another sq. |
| 18. Knight to QK3. | Q. pawn wins p. |
| 19. Knight wins p. | Bishop takes knight. |
| 20. Pawn reprises. | Q. rook to QB. |
| 21. <i>Passed</i> pawn to <i>adv.</i> 3. | K. rook to Q. |
| 22. K. rook to Q. | K. rook to <i>adv.</i> Q3. |
| 23. Rook exchanges. | Q. b. pawn takes rook. |
| 24. Bishop to QK3. | Bishop exchanges. |
| 25. Pawn takes bishop. | Queen to kn. 3. |
| 26. King to B2. | Queen exchanges. |
| 27. King takes queen. | Rook wins pawn. |
| 28. Rook wins pawn. | Rook to Q3. |
| 29. King to Q2. | K. pawn <i>checks</i> . |
| 30. King takes it. | Q. pawn to <i>adv.</i> 2. |
| 31. Rook to QR. | Pawn calls a queen. |
| 32. Rook takes queen. | Rook reprises, and wins. |
-

CAPT. SMITH'S PARTY.

1.

B. King's pawn two squares.

W. The same.

2.

B. K. bishop to Q. bishop's 4th.

- | | |
|---------------------------|------------------------|
| 2. ————— | K. knight to B3. (a) |
| 3. Q. pawn 1 sq. | Q. b. pawn 1 sq. |
| 4. Q. bishop to adv. K4. | K. r. pawn 1 sq. |
| 5. Bishop takes knight. | Queen takes bishop. |
| 6. Q. knight to B3. | Q. kn. pawn 2 sq. |
| 7. K. bishop to QK3. | Q. r. pawn 2 sq. |
| 8. Q. r. pawn 1 sq. | K. bishop to QB4. |
| 9. K. knight to B3. | Q. pawn 1 sq. |
| 10. Queen to 2. | Q. bishop to K3. |
| 11. K. bishop exchanges. | Pawn takes bp. |
| 12. Castles with K. rook. | K. kn. pawn 2 sq. |
| 13. K. r. pawn 1 sq. | Knight to Q2. |
| 14. K. knight to B2. | K. r. pawn another sq. |
| 15. K. kn. pawn 1 sq. | King to 2. |
| 16. King to kn. 2. | Q. pawn another sq. |
| 17. K. b. pawn 1 sq. | Knight to KB. |
| 18. Q. knight to K2. | Knight to KK3. |

(a) PHILIDOR ventures a move, which, according to the observation closing his *Second Regular Party*, must be in some degree disadvantageous. His third move deviates from that example ; so that he cannot be circumvented by routine.

- | | |
|-------------------------|---|
| 19. Q. b. pawn 1 sq. | Q. rook to Kk. |
| 20. Q. pawn another sq. | Bishop to Qk3. |
| 21. Q. pawn takes p. | Queen reprises. |
| 22. Q. knight to Q4. | King to Q2. |
| 23. Q. rook to K. | K. r. pawn attacks p. |
| 24. Queen to Kb2. | Bishop to Qb2. |
| 25. Q. knight to K2. | K. r. pawn takes p. |
| 26. Queen reprises. | Queen takes queen. |
| 27. Q. knight reprises. | Knight to <i>adv.</i> Kb4, <i>chg.</i> |
| 28. King to R. | K. rook takes p. |
| 29. K. rook to Kk. | K. rook takes K. kn. <i>chg.</i> |
| 30. King takes rook. | Rook <i>gives check.</i> |
| 31. Knight interposes. | Rook takes knight, <i>chg.</i> |
| 32. King to kn. 3. | Knight to <i>adv.</i> Kk3, <i>discg.</i>
<i>check from bp.</i> |
| 33. King to kn. 4. (b) | Rook <i>gives check-mate.</i> |

(b) The reader will perceive, that if the king go to the second square of the file, the mate may be averted, though the disparity will be decisive.

In some of these exhibitions of play, which *lose with the transient advantage of the move*, the cause of defeat is far from palpable.

It would be invidious to distinguish the strokes of excellence from the traits of secondary skill: and yet it seemed due to the reader, to mark the *first* questionable step which occurs in the opening of

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a game. Playing any of these parties with an endeavour to find the place at which the move, or other advantage, was recovered or forfeited, will conduce to insight and improvement.

The EDITOR cannot express greater admiration than he feels, at the talents which supported the masterly professor in a successful combat with distinguished players, under combined difficulties and privations voluntarily encountered. The chance of confusion in the picture in his mind, furnished some dependence to his opponents ; but it was scarcely to be expected, that a player, so completely exercised, should be drawn into a novel situation, or an untried combination ; or, if such could be offered to him, that his progress would be embarrassed.

APPENDIX

BY THE

EDITOR;

CONTAINING

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D D

COMPARATIVE TABLE of *Terms used at the Game of CHESS, in four principal Asiatic, and four principal European Languages.*

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.	SANSKRIT, or ancient HINDOO.	PERSIAN, or present HINDOO.	CHINESE.	BURMA.
Chess,	Echecs,	Scacchi,	Scachspiel,	Chaturanga, Chaturaji,	Shatrang, Sha- trang,	Choke Choo- hongki ² ,	Chit-tharwin ³ .
King,	Roi,	Ré,	Koenig,	Raja,	Shah Padikhah,	Chao-hong; ge- neralissimo ⁴ ;	Meng.
Queen ⁵ ,	Dame,	Regina, Dama,	Koenigin, Dame,	Mantri; prime- minister.	Vizir; general, Ferz, Ferri, minister;	Sou; counsel- lor ⁶ ;	Cheloy; gene- ral.
Bishop ⁷ ,	Fou,	Alfiere,	Springer,	Hasti, Pila; ele- phant.	Fil, pil; Husi; Tehong.	Chien.	
Knight,	Cavalier,	Cavallo,	Ritter,	Ansa; horse;	Asp, a horse. Ghora; caval- ry.	Mai; horses;	Mhee; cavalry.
Castle, Rook ⁸ ,	Tour roi,	Rocco,	Elephant, Roche,	Ratha, a car; Nauca, or Ro- ca, a ship or boat.	Rukh, Ru'h; war chariot;	Tche,	Rutha.
Pawn,	Pion,	Pedina, Pe- dona,	Beur,	Padati, Padica; foot soldier.	Padaah, Bidaah; Paon.	Pao; artil- lery, or rock- et-men. Ping.	Ycin.
Chess, Checkmate, Mate,	E'chec au roi, E'chec et mat, Mat,	Scacco al Ré, Schach, Scacco matto, Schach matt,			Shah, kish, kish Mat, shah-mat, ¹⁰		Kwai. Shoombé.

ASIATIC RESEARCHES, vol. vii. art. 20.

NOTES TO THE TABLE.

¹ *Chatwange* means literally the "four members of an army," which are defined, in the *Amara cośa*, a classical Sanscrit vocabulary, to be "Elephants, horses, chariots, and foot soldiers." *Chatwaji* implies the "Four kings;" for, according to the design of the rudimental inventor, preserved, among *Ordinances* on the subject of amusements, in the oldest law-books of the Brahmins, that set of pieces which with us constitutes one army, is divided into two; and a Green and Red army contend, as allies, against a Yellow and a Black. In the *Burmah* game, the first dawn of perfection appears; while the Sanscrit descriptions of force are retained, the two armies on the same side are consolidated into one, which is commanded by a general under the eye of the king.

² Literally, the "Play of the Science of War."

³ In the Burmha language, "*Chit-thareis*" is applied, in common, to a "Commander-in-chief," or to "Warfare."

⁴ Literally, the "Scientific in War." The piece called by us the King, is distinguished by a corresponding term in every nomenclature, except the Chinese.

⁵ The Hon. Daines Barrington exposes the absurdity of this appellation; and derives it from the Persian *Ferz*. Sir William Jones adds: "Hence the French *Vierge*." The obliquity by which it has travelled over Europe in masquerade, has been ascribed to French gallantry. *Vierge*, previously in the language, answered to *virgo*; the French having consorted the *Vierge*, as the second derivative would be generally understood, with the King, by a natural transition made her a *QUEEN*.

⁶ Literally, "Bearded old man," or "Man of great experience in war."

⁷ This piece was, in England, denominated the "Elephant," at the beginning of the seventeenth century, in harmony with the Italian and the four Asiatic terms: and Sir William Jones derives the French *Fel*, or *Fou*, which is altogether discordant in its ordinary acceptance of "Fool," from the Persian *Fil*, or *Fee*, an elephant.

⁸ In some parts of India, an *Elephant* is substituted for the *Roca* or *Rubb*, or piece answering to the English *Rook*; and, then, a *Camel*, which may be supposed to carry archers, fills the place of the *Elephant*, or piece answering to the English *Bishop*.

⁹ The pawn is carried below the proper line, to make room for an extra class intervening in the Chinese game, with which there is nothing correspondent in any other.

¹⁰ Implying, "The King is conquered, or driven to the last distress."

An Essay

*Towards attaining a fixed Principle on a contested
Elementary Point;*

WITH A DEFENCE OF THE CUSTOM IN ENGLAND
ON OTHER POINTS.

By suggesting elementary regulations, by improvements on the best plans of their predecessors, PHILIDOR and LOLLI have laid a foundation for investing the theory of the game with stability and excellence. Still on a few points the practice in the principal schools of Europe is not uniform. Only one contested point divides the English school; which, it is hoped, the concurrent deliberation of reasoning players may adjust.

As the object of the game is to convey into the mind facility at resource by exercise, it merits all the improvement, as a system, that experience and reflection can bestow. But the thinking cultivator of Chess will guard it from all radical changes; because the history of its progress, through successive ages, and in various countries, allows no hope of producing all at once, by any effort of mind, a combination of study with amusement, to be pursued as a game, that shall rival it in utility and interest.

As a prelude to an adjustment of principles, the English Nomenclature of Chess, which, notwithstanding it contains but a few terms, abounded, till lately, in obscurity and error, deserves attention. The Editor's pamphlet of 1799, had no precedent for classing the things to which the learner has first to attend, under

three distinct heads.—The *Elementary Institutes*, or First Principles, fix the powers and modes of action of the pieces. The *General Maxims*, or Directions for Playing, teach—by way of theory—the art of moving and combining them skilfully. The *Laws*, or Interventive Regulations, obviate or decide disputes, between players, respecting punctilios in placing the board and pieces, and limit the penalties for irregularities. — To the impediment of the student, these had been mixed together, in previous Treatises, under the general names of *Rules*. The order in which they have been mentioned, seems to be that in which they should be considered.

When the English Chess Club, whose Regulations* have been transmitted by PHILIDOR, framed that code for themselves,—points had been agitated which belonged alike to the *Institutes* and the *Laws*. Hence they could not observe that division which would be proper in a Treatise. Thus Sections IX, X, XI, and XVI, are purely *Institutes* touching the FOUNDATIONS OF THE GAME. Sections I. and XII. have a mixed relation to those, and to *Laws* for preventing the inadvertencies of players from stopping the business of the board. The other sections, amounting to thirteen, are properly *Laws* regulating the PLAYERS. All these remedies for casual informalities, are perfectly equitable.

The six *Elementary Institutes*, interwoven with the *Laws*, embrace some DISPUTED POINTS; and as their authority, on these points, must depend on general consent, their permanence as a system will be fortified by removing the last relic of absurdity.

The five elementary principles comprised in Sections I,

* *Introduction to Chess*, p. 43.

X, XI, XII, and XVI, lay a necessary basis for order, or symmetrize with other first principles, or, by enlarging the field for speculation, promote the design of the game. The single point remaining for revision, is open to unanswerable objections, as an anomalous deformity; and it may be inferred from a passage in a subsequent tract of PHILIDOR's quoted below, that it was not the prevailing practice in England, nor had been long imported.

**SUPERNUMERARY QUEENS, THREE ROOKS, &c.—
THE PROPOSED INSTITUTE ADMITS BUT ONE QUEEN,
AND NO THIRD MINOR PIECE.**

Section IX. enacts, that a pawn may become a queen, when *ALL the pieces remain on the board*. Consequently a player may have two, or a greater plurality of queens. "How," inquires the player recently entered on the study of the game, "is each additional queen to be represented and distinguished?"—"By placing two pawns on one square, and pushing them about in company;" a solecism in theory, a barbarism in practice. Against it, PHILIDOR, in a transition from some strange licenses tolerated in the German school of Chess, thus inveighs*: "While this
"field of criticism lies open, I cannot pass by my own
"countrymen, who have committed as great a fault as
"the Germans. They are the less to be excused, there
"being many good players among them, nay some of
"the best in Europe. I presume they have been led
"away (*like myself formerly*) by a bad custom esta-
"blished in all probability by the person who first

* *Chess Analyzed*, by A. D. Philidor. Wingrave's edit. 1791, (one volume.) *Preface*, p. vi.

" brought Chess into France; I am inclined to believe
 " it must have been some player at Draughts, who know-
 " ing little more than the moves of the pieces, imagined
 " one might make as many queens at Chess as [kings] at
 " Draughts*. What a fine sight it is to see, upon the
 " Chess-board, two pawns on the same square to dis-
 " tinguish a second queen; and if by chance a third
 " should be made, (as I have often seen it at Paris,)
 " then it is still a finer sight, while the bottom of one
 " pawn is almost sufficient to cover a square. Is not,
 " therefore, this method most ridiculous, especially as it
 " is practised in no [other] country where the game of
 " Chess is known†? However, if my countrymen will
 " go on in this erroneous way, I would advise them,
 " to prevent all disputes about their multiplicity of
 " queens, to make to each set of Chess-men three or
 " four queens, as many rooks, knights, &c."

Under the edge of this poignant ridicule, in the face of
 this battery of argument, the invulnerable advocates on
 the other side, rally, and press the supporters of the only
 alternative hitherto in use with one weak point, which
 will presently be stated.

* The French word corresponding to the English "king" at
 Draughts, is *Dame*.

† I doubt whether this assertion be correct in its full extent. In
 GRECO's *Treatise* there are two examples of two queens in the
 same set. But neither that, nor the practice in Calabria at this
 day, if it should remain as it was in GRECO's time, ought to weigh,
 in a case which general consent may remedy without disturbing one
 standard model left in any treatise. An Italian writer of higher
 authority than GRECO, has adverted to his multiplication of queens,
 and decided against it as an irregularity. See the quotation at the
 end of this article.

It will illustrate the close of Philidor's remonstrance, if we notice how far the latitude for deforming encroachment has been stretched. The LAWS given in Professor Sarratt's Treatise adopt, in the fulness of license, the custom above alluded to. "Sect. 22. When a player "has pushed a pawn to *queen*, he is at liberty to make a "second *queen*, a *third rook*, or any other piece which he "may deem more useful for attack or defence."

The Professor is incorrect in affirming, that the rule admitting supernumerary queens, &c. has been observed from time immemorial—unless he mean no more, than that no one can remember when it was introduced. If we go up to the Hindoo, Chinese, Burmha, and Persian Games, we shall find alternatives differing from each other—two of them strangely dissimilar to the rival methods in Europe—but nothing to countenance the inconsistency of several commanders-in-chief. For the most ancient institutes we must travel to Hindoostan or to China. Hindoostan is admitted by a majority of enlightened inquirers to have been the cradle of Chess; to name two, by Sir William Jones, and by Captain Hiram Cox, in the Paper from which the following extracts are taken. The Hon. Daines Barrington, whose dissertation is cited on another subject, countenances the claim set up by the Chinese to the invention of Chess.

In the ancient HINDOO game,—“The *padāti*, *peon*, or pawn, has not an optional rank, when advanced to the last line of the adversary's checks, merely assuming the rank of the piece whose place he possesses, excepting the boat; which promotion is called *shat-pada* or six strides:—But this privilege was not allowable, in the

opinion of Gotomā, a native commentator, when a player had three pawns on the Chess board *."

In the CHINESE game,—the *pings* or pawns continue in *statu quo*, after reaching their adversary's head quarters; nor have the advantage of obtaining an advanced rank; as in the English Game†.

The Hindoostanic is an abstruse rule, practically inconvenient rather than unjust: the Chinese is without a parallel, for blindness of design and sterility of invention. It may prove that the rationale, and not the antiquity, of an institute on this point, should be the ground of its establishment among European players.

In the BURMHA game,—of the *yeins*, or foot soldiers, those only on the right hand are susceptible of promotion to the rank of *chekoy*, or general, IN THE EVENT OF HIS BEING TAKEN‡.

In the PERSIAN game,—when a *piada*, or footman, arrives at the last line of checks in the adversary's section, they say it is *ferzeen*, OR DISTINGUISHED; and in case the *vizier* or *ferz* HAS BEEN LOST, it assumes its rank, and is DISTINGUISHED by a pawn of the ADVERSARY placed on the same square with it||. The modern HINDOO game is the same as the Persian; not the copy, but the original§.

The rule, with which it is the object of this Essay to solicit the revival of a steady and general concurrence,—for the consideration of proficients, may be thus expressed: it is the same in effect as that given in the Introductory Treatise.

* *Asiatic Researches*, vol. vii. pp. 486, 496. London edit. 1807.

† *Ibid.* pp. 489, 491.

‡ *Ibid.* p. 492.

|| *Ibid.* pp. 494, 502.

§ *Ibid.* p. 485.

Of making a Queen, &c.

" A pawn on the promotion line is transformed into the piece, or
 " one of the pieces, which his player has lost. When pieces of differ-
 " ent classes have been lost, the party to be benefited by the
 " pawn's new power, is at liberty to fill the highest vacancy, or a
 " lower."

Under this limitation, ingenuity is kept on the alert :
 because, on the eve of pushing a pawn to the utmost
 rank, if the queen, or if a rook have not been exchanged,
 it will be the object of the party to manœuvre for a capi-
 tal exchange ; and of the antagonist, to elude it. It is
 observable, that Philidor always compels an exchange of
 queens before he advances the pawn to its last stage.
 But if supernumerary queens be admitted on the board,
 the player, whose pawns are at the gate of promotion,
 may drive in, and " whistle for want of thought."

The partisans of second and third queens, in opposi-
 tion to a graduated rule of promotion, come from the
 last verge of possibility, with the following case : " Many
 " examples may be given where a skilful player will
 " push a pawn to queen before any exchange has taken
 " place : in that case, *what will the pawn* be called, and
 " of what use will it be to the player ? Will any PERSON
 " WHO KNOWS SOMETHING OF THE GAME, venture to
 " say, that the pawn, when it has once reached the *ad-*
 " *versary's line*, must remain there a *non-descript* till an
 " exchange take place * ? "

This is the weak point in our system, which requires
 a remedy†.

* *Treatise* by J. H. SARRATT, vol. i. p. 8.

† Entertaining individually an opinion that this defective point is
 a proper subject for a new arrangement, I do not adduce here a quota-
 tion from a PERSON WHO KNOWS SOMETHING OF THE GAME, as an

The objector quits his only hold, to expatiate farther :
 “ Again, suppose a player should have exchanged only
 “ his *White Bishop*,” [bishop running on white diagonals,]
 “ and the pawn should reach a *black square*, what is
 “ it to be * ? ”

What is it to be ? *A bishop on a black field* ; for the different colours on which the bishops run, is the accidental effect of chequering the board combined with the even number of squares between their original stations ; and if the novelty of having two bishops able to support each other should occur, no essential principle of the game will be violated †.

The other extreme case, however, presents a real difficulty ; and the partisans of second queens—third rooks ; bishops, and knights, in preference to queens—cannot well be driven from this objection, unless a fresh provision be devised for this case.

Before deciding on a new arrangement, it may assist us in a choice of difficulties, to consider two branches of remedy, quite opposite in their nature. The one is, the addition of a new piece to each set, as a supernumerary, that may possibly be wanted once in some half dozen years,—but which may always hover at the side of the

answer to the question put so triumphantly : such an application of a great name might seem to have the overwhelming aim of the *argumentum ad hominem*. I therefore reserve LOLLÉ's rule for this case, that it may stand on its own merits as a legislative proposition.

* *Treatise*, by J. H. SABBATT, vol. i. p. 8.

† In the BURMHA game, the *chein*, answering to our bishop, has occasionally liberty to move like the rook, so as it be—not to take a piece, but merely to change its range of diagonals. The *cheins* are calculated for the defence of each other. ASIATIC RESEARCHES, edit. London, 1807, vol. vii. pp. 492, 493.

board *in terrorem*. Imagine this extra piece to go at one spring; whither a knight could go at two moves, and to be called the *Hydra*. This great power is proposed, to make it the interest of the party whose ranks are penetrated, to precipitate any exchange but that of the queen, when the extreme case is about to occur, and thus prevent the introduction on the board of a monster far more tremendous than the rook.

On the other hand, it may be a question, whether all the penalty ought to fall on the player through whose ranks the pawn has penetrated? LOLLI thought that it ought not: the following article is gathered from his celebrated work; the first part, from a chapter which has the head of LAWS [p. 8.]; and the whole may be traced by pursuing his references.

LOLLI'S RULE

FOR A PAWN AT THE LAST HOUSE.

“ The pawn, arrived at the last house, is invested with the rank of
 “ some piece which has been lost, at the player's option, as his ad-
 “ vantage may be most promoted. Thus, when it were more avail-
 “ ing transformed into a knight than a queen, we do not admit the
 “ necessity assumed by SALVIO, in the Sixth Party of his Third
 “ Book, that whatever pawn reaches the house of an enemy's piece
 “ must be denominated a queen. On the contrary, while the first
 “ queen remains in the field, we hold, in opposition to some few
 “ writers, that it were incongruous to introduce another. This irre-
 “ gularity occurs in chap. 10. and 11. of the first book of the
 “ CALABRESE. Here it may be demanded: What is to govern him,
 “ who has conducted a pawn to the eighth square, before he has lost
 “ any piece? We answer, that he must keep it there, with its quality
 “ suspended, until that move which shall devolve to him immediately
 “ after the loss of a piece:—With this explanation, that if he lose a
 “ bishop running white, it cannot be represented by a pawn, which
 “ terminates its career on a black square; nor *vice versâ*; in order
 “ to exclude the absurdity of two bishops on the same suit of diago-

"nals; for in such case the rank of the pawn must continue suspended till another piece be lost*."

LOLLI may be considered to speak the sense of the ANONYMOUS MODENESE, as well as of himself, as their concurrence on elementary points is registered in the Work cited. These are strong authorities, in harmony with PHILIDOR, against *supernumerary queens*; and as far as their provisions against the two extreme cases stated above, differ from the propositions of the Editor of PHILIDOR, they come recommended by total exemption from innovation: but is the suspension of the pawn, on the last rank, equitable toward the player interested?

Waving the badinage about the *Hydra*, to make way for a serious proposition, I think it fair that the player, who pushes a pawn to the end of the file before he has exchanged a piece, should lose a part of the benefit for his defective contrivance: but it is not fair that the pawn whose quality is suspended, should be subject to capture while it is divested of power, and cannot move from under attack. The following is therefore proposed as an amendment to LOLLI's Rule, giving the pawn the privilege of a *Cadet, waiting for promotion*.

Proposed Institute,

WHEN A PAWN ENDS ITS COURSE WHILE THE PIECES
OF THAT SET ARE ENTIRE.

The adversary having neither captured a piece, nor being able to win the pawn when it steps into the last house, the conductor of the

* It is consistent in LOLLI, in his care to preserve the symmetry of the set, to propose this exclusion, though it seems hypercritical, and an unnecessary conversion of a case which may often occur, into one of difficulty; this case ought to be considered independently. But how can the advocate for *three* bishops object to having *two* on the same colour?

pawn shall be allowed to transport him to any vacant square on his own piece line, or rank where the pieces are originally placed. The pawn, now termed a *Cadet*, is to remain stationary on the square selected until his player has lost a piece. He must fill the *first vacancy which occurs in his set*. The piece substituted begins his new office on the square to which the pawn retired for protection when transported across the board. The *Cadet* is liable to capture.

It will be observed that the character of the pawn, while his quality is suspended in this station, will be neither ambiguous nor perplexing, so as to require any distinguishing mark; he cannot be mistaken for a common pawn, and will be known by his station in the prior rank, to be a *Cadet*. It is fair that he should be liable to capture—after being removed to a situation where he can be easily supported, and where he may protect the king from a lateral check.

For maintaining the other elementary points which the LAWS OF CHESS in the *Introduction* recognise and ratify, consistent grounds have been adverted to in our way to the above article: but it may conduce to uniformity of practice on each point, to lay open the foundations of the custom prevailing in England.

WHITE ANGLE ON THE RIGHT.

The principle enforced in Sect. I. is as ancient as the

game of *Pebbles** in Greece. No direction for placing the pieces can be given without a permanent position of the board as a basis : nor is this rule likely to be disturbed by the shadow of an argument for inverting it.

TAKING A PAWN IN PASSING.

The last clause of Sect. X. reduced to clearer terms, thus controls the pawn's move, in one case :

An unmoved pawn has no absolute right to pass by an adverse pawn on an adjoining file, which having come forward is distant a *knight's move* : but if it advance two squares, may be taken by the lateral pawn, as if it had moved but one square.

This clause is not in force in Italy, where an unmoved pawn is allowed to pass through the range of a hostile pawn. Philidor censures the players of Germany for indulging the same license ; and in Spain the restriction is but partially observed

The writer's earlier opinion was against any interference with the established motion of the pawn : on resurveying the effect of the controlling clause, he is a convert to its propriety. To a sketch of his former sentiments, he subjoins such observations in answer as have occurred to him.

Objection.—The rule is anomalous. Induction appears to have founded it on an easy mistake. Expose the basis, and the rule falls. The phrase “ two moves,” or “ two steps,” was, in books and in practice, currently applied to the first transit of the pawn, when pushed to its extent. Hence a habit was contracted of considering a pawn exercising this power, to make *two moves of one square*

* About three, only, unconnected features can be traced of the game attributed to Palamedes ; as far as the allusions to it in ancient authors can be understood, it appears not to correspond with Chess.

each, "not ONE continuous move of TWO squares." If the former view be right, the rule is just; for the pawn then *may* be intercepted at the first stage, and cannot break from capture, to finish its journey. But if the latter be the correct idea; if the unmoved pawn have the power of advancing two squares by one effort; it is irregular to give the adversary an option to traverse and annul its extended step, whenever a pawn could have taken it, had it moved but one square: it is parallel to prohibiting to the bishop, the rook, or the queen, the full exercise of their greater powers, whenever there is a square in their line of passage, at which they could not rest without exposure to capture. Ought any piece that is allowed to stand *en prise* to be precluded from passing such a square? By analogy, it seems therefore just, that this interference with the properties of the pawn should be revoked. Perhaps a view something like this, has influenced the players of Italy, Spain, and Germany.

Answer.—If the question solely depended on the construction of the latitude in the first move of the pawn, compared with the unrestricted manner in which pieces pass the range of other pieces, the objection could not well be repelled. But if it can be shewn, that the effect of the extended move, in a given case, counteracts the design of the game, by yielding to pawns which have stood inert advantages over pawns which have forced a passage over more than half the board,—the power of advancing two squares ought to be controlled. Every pawn, except a rook's, is originally liable to exchange with two other pawns: Now, a pawn advanced to the fifth square of a file has surmounted this liability by the manœuvres of his player, or is still exposed to it; if the

adverse pawns on the adjoining files stand at home,— and if they are to retain, in this case, the absolute power of moving either one or two squares,— each may either offer an exchange, or pass refusing to come into contact with the hostile pawn. In this case, the liability to exchange is not reciprocal; and the unfair advantage is the reward of achieving nothing. This forms a sufficient ground for the qualification or exception. But the case is broader, when the master of the passed pawn, to open the way to queen, has, by skilful play, removed from the file, or from the board, the antagonist pawn which had blocked the direct line. The counter-pawns which have lain in wait in their quarters close on the right and left, if not controlled in the first move, can either grapple with the advanced line of the enemy's infantry, compelling them to contest, at the point of the spear, the hard-earned advantage of standing on an open file at a shortened distance from distinction; or can pass, as by a truce, through the range of their action, into a position equal or superior as it respects the openness of the remaining passage. Here is a monopoly of option as before, an exclusive benefit somewhat greater; which, by devolving to loiterers in the race of arms and honour, tends to extinguish enterprise.

To rescind the rule interposing in this case, and restoring a due reciprocity, would undermine some of the maxims on which Philidor plays his pawns, and would subvert many standard models left in the *Analysis* and other works; for many an instance occurs, of such a critical relation between the pawns, that the game will be won or lost, as the control of the unmoved pawn shall be maintained or abandoned. This remedy for an anomalous

defect, prevails, and is likely to be permanent in England and France, where its fairness and utility are discerned in practice, though, in theory, they may not have been placed in a full light.

POSITION OF THE KING, CASTLED TO THE RIGHT
OR LEFT.

Objection to the effect of Sect. XI. when the king castles on the queen's side. By confining the king to move precisely the same distance from his original square, whether he castles with his rook or the queen's rook, his relation to the covering pawns is not on each side uniform; he is not shielded equally as when castled on his own section; and one pawn is left unprotected.

Answer.—The design of the game, as a *gymnasium* of the mind, is promoted by this want of uniformity: were it indifferent on which side the king secured a retreat, an entire class of manœuvres to preserve the more useful privilege would become unnecessary;—and where slight circumstances of disadvantage interfere, the necessity of nicely balancing adverse bearings on the two positions would not exercise the player.

Observations symptomatic of proposing an Innovation from Italy.—"The rule under notice prescribes the only method allowed in Great Britain, France, and Holland; but in Italy, and other parts of the Continent, a player may castle in *four* different ways. 1. The king at the knight's, and the rook at the bishop's square: 2. The king at the knight's square, and the rook at the king's square. 3. The king at the rook's square, and the rook at the bishop's square. 4. The king at the rook's, and the rook at the king's square. These dif-

“ferent methods of castling render the game remarkably interesting. If the *third* method of castling were allowed in playing *Cunningham's Gambit*, the attack would perhaps be irresistible*.” — “Salvio, when he had the move, commonly castled in a manner which is not allowed in this kingdom; that is to say, he moved his king to his rook's square, and the rook to its king's square. There can be no doubt of the superiority of this method of castling over ours†.”

Counter-observations.—The license to castle in four different ways, could scarcely fail to introduce the freedom of disorder among other points now ruled here by uniformity of practice. The unpleasant effect experienced through unsettled customs in the two cases branching from the first point discussed, should make us tenacious of a principle on which, till the players in England were thus sounded, there has been no disagreement. With regard to *Cunningham's Gambit*, its validity and fitness of design appear to be vindicated‡, without supporting it by any innovation on the established manner of castling. Wherever derived, this manner—equally common to England, France, and Holland—is planned with philosophic intention:—while on the right and left, it prescribes a different position to excite interest; each position is locally fixed, to present a definite object for contrivance in attack, without which the assailant cannot begin on principle, nor proceed with the security of science. Arbitrary alternatives, if resources for defence, tend to produce unsteady experiments in the manner of

* *Treatise* by J. H. Sarratt, *Laws of Chess*; vol. i. p. 5.

† *Ibid.* Preface, p. xiv.

‡ *Analysis*, pp. 274, 279.

approach, and to destroy the slender foundations laid for system: On the other hand, if arbitrary alternatives can be made subservient to attack, they are likely to give the first player an uncounterpoised advantage; and no form of opening the game ought to be irresistible by equal play.

**LIMITATIONS AGAINST CASTLING IN CHECK, OR
CROSSING THE RANGE OF AN ADVERSE PIECE.**

On an analogy drawn from the use of fortresses in war, an objection may be framed to these limitations in Sect. XII.—but the game of Chess is like the game of Chess, and like nothing else. These restrictions accord sufficiently with fundamental principles, and increase the occasions for foresight and vigilance.

STALE-MATE, THE REVERSE OF CHECK MATE, Sect. XVI. declares, that in England, he whose king is stale-mate, wins the game; but in France, and several other countries, the stale-mate is a drawn game. Reasons for preferring the Institute of the English school, may be seen in *Introduction to Chess*, p. 13; and p. 47, note,

Researches

Into the Origin of the Game.

THE accounts of the origin of Chess, which have been currently received between the date of the oldest Chess books published in Europe, and the very recent Researches referred to in the margin of this article, contain many erroneous statements, owing to the inquirers having set out in a wrong direction. In the mixture of old legends with gratuitous inferences from Classic writers, adopted by CARRERA, and repeated down to the time of PHILIDOR, the wreath of honour awarded to the inventor of Chess, is suspended between PALAMÉDES—and SERSES, counsellor to AMMOLIN, king of Babylon.

ERA OF THE SANSKRIT GAME.

The *ancient HINDOO* game of Chess, an ingenious but imperfect work of invention, is stated in the *Purans*, ancient authorities among the *Brahmins*, to have originated about the end of what is termed, in their chronology, the second age of the world. The wife of RAVAN*, king of *Lanca*, (i. e. *Ceylon*,) devised it, to

* The high degree of polish, which prevailed in the court of Ravan at this early period, is well worthy notice. In a copy, which I possess, of an ancient Hindoo painting, his capital appears to be regularly fortified in the antique style, with projecting round towers and battlements; and he defended it with singular ability: hence he and his people were called magicians and giants. Ravan appears to have been the Archimedes of *Lanca*.—Capt. HIRAN COX.

amuse him with an image of war, while his metropolis was closely besieged by RAMA. I incline to think, observes Sir William Jones, in his *Chronology of the Hindoos**, that the latter is the same with RAMA, the son of CUSH, who might have established the first regular government in this part of Asia. The date assignable to his reign, under this hypothesis, falls about 2020 years before the Christian era.

The CHINESE MS. accounts affirm that Chess was invented by Hemsing, a Chinese *mandarin*, eminent in their history as a general: but Capt. Cox† remarks, that they invalidate the claim, by fixing the date of its origin only 174 years before the Christian era; independent of which, the agency of rocket-boys or artillery-men on the board, is an evidence against it. But he concludes, that Hemsing first introduced it into China, with modifications suited to the genius and manners of the people.

The Captain considers the BURMHA game, even as a derivation, to have preceded the Chinese, and to be a very advanced improvement on the ancient HINDOO. The Burmhas are HINDOOS of the *Pali* tribe; and draw all their science and literature from the common source ‡.

The PERSIAN, which coincides with the modern HINDOO game, exhibits further deviations from the original; one of which, to draw up the pieces and pawns in compact ranks, is the dictate of judgment. Other alterations, not adopted in the European game, appear to be the offspring of caprice||. All the Asiatic tables are subdivided into sixty-four squares, but not chequered.

* *Works*, vol. i. p. 264. † *Asiatic Researches*, vol. vii. p. 485.
‡ *Ibid.* p. 496. || *Ibid.* p. 497.

NOTICES

OF A GREEK AND ROMAN GAME,

Which had been mistaken for Chess.

The Hon. Daines Barrington has taken great pains to disprove the claim which some of the moderns have set up for the Greeks to the invention of this game; nevertheless, its antiquity is incontestably as great, traced in another line, as if that claim were well founded.

The principal citation from which it has been inferred that Chess was known to the Greeks, is a line in the first book of the *Odyssey*, representing Penelope's suitors to amuse themselves before the gates of Ulysses' palace, by playing at some game [*παιτεια*] with pebbles [*παισσοις*]: but what the game was, we are not informed by Homer. Athenæus, in his first book, gives us from Cteson, a native of Ithaca, a particular account of the method of playing the game *Petteia* by Penelope's suitors, which differs materially from Chess, as the pieces were in number 108, instead of 32. Moreover, the principal piece, named *PENELOPE*, was placed in the vacant space between the two sets; whilst EACH PLAYER endeavoured to *strike Penelope* twice. The invention has been commonly attributed to Palamedes pending the siege of Troy; for which the chief authority is a line from Sophocles:—But from this nothing more can be inferred, than that he invented some game which was played with pebbles*.

The Hon. critic then examines such Latin authorities as had been chiefly relied on. The game called *παιτεια*

* *Archæologia*, Lond. 9th vol. p. 19.

in Greek, was by the Romans named *Calculi*, or *Latrunculi*. Ovid [*Am.* l. iii. 357 — 366.] describes it rather particularly, yet not distinctly enough to enable the most intelligent reader thoroughly to comprehend how it was played: negatively, however; a person acquainted with the moves at Chess could not read it attentively, and consider it to be Chess. The first line :

Unus cum gemino discolor hoste perit;

which makes it *necessary* for “two pieces to be employed in taking one,” is not applicable to Chess*.

By the fifth line,

Reticuloque pilæ læves fundantur aperto†,

it should seem, that all the pieces were uniform, and that they were thrown as dice from a box‡.

According to the seventh and eighth lines, the squares or divisions were but 12; at least, so I understand *scriptula* :

* The substance of this article is condensed from Mr. Barrington's Paper; and when the first person is employed, it is his language. The writer of the Appendix is entirely responsible for the notes.

† Literally, “The smooth balls are scattered from the open scrip of network.”

‡ The mixture of hazard — were it not for other features repugnant to every known variety of Chess — would not exclude the game *Latrunculi* from being considered as one. The early Hindoo game *Chaturaji* is played by four persons with long dice to determine what class of piece shall move: when a cinque is thrown, the king, or pawn, must move; a quatre, the elephant; a trois, the horse; a deux, the boat. “This,” observes Sir Wm. Jones, “excludes it from the rank which has been assigned to Chess among the sciences.” The *Burmese* raised it to the first place, by rejecting chance.

Est genus in totidem, tenui ratione, reductum
Scriptula quot menses lubricus annus habet*.

And lastly, by the ninth line,

Parva tabella capit ternos utrinque lapillos,

the number of pieces or pebbles were only 6†.

The next authority is contained in a poem sometimes ascribed to Lucan, but not known to be written by any Ancient. This passage conveys a general picture of a contest, in which force and stratagem, combined attacks and feigned retreats, are alternately employed. The preceding citations, from undoubted classics, contain nothing so analogous to Chess, as a war of positions. Yet not one specific feature of identity is marked, as in Vida's poem every principal feature is drawn. It seems impossible, that a person going into many particularities of description, if he intended Chess, should neither speak of a distinction between the pieces, and their modes of moving, nor notice the principal object — to invest the adverse king, so as to deprive him of retreat. The last line makes the *decision* of the game to depend on the comparative number of pieces taken. Could the poet be describing Chess? The want of its leading characters, and the little that is specified, alike tend to negative the supposition.

* That a board containing but twelve squares could afford any interest is inconceivable; the meaning may lie under a different construction: "There is a class restrained, by a fine rule, to twelve points of the table."

† The description would be less perplexed, if we might understand — either that the *gems* or *pebbles* were not the only pieces employed; or that, instead of *three* only on a side, they stood in ranks or columns *three by three*.

DATE OF THE INTRODUCTION OF CHESS INTO
EUROPE.

The Hon. Daines Barrington supposes Chess to have been introduced into Europe in the twelfth century, when Anna Comnena flourished; at which time it was rather commonly played at Constantinople*. It seems to have been known, first, to the Italians, through the accidents of vicinity to Constantinople, and an early trade with the Eastern parts of the Mediterranean. From Boccace, who lived in the 14th century, we find that it had then become a usual amusement at Florence. Spain and France might derive it from Italy†. The Hon. inquirer considers it most probable, that Chess was introduced into England in that part of the 13th century which followed the return of Edward I. from the Holy Land, where he had remained so long, attended by so many English subjects. Twenty-six English families have emblazoned CHESS-BOARDS and CHESS-ROOKS on their arms‡.

The learned Author of the Paper in the *Archæologia* discredits some authorities which would appear to warrant the assumption of an earlier date, than he has assigned,

* The princess Anna Comnena, in the *Life* of her father, Alexius Comnenus emperor of Constantinople, informs us that the Arabians introduced Chess into Greece. She says, that her father was accustomed to rise early in the morning; and in order to expel those cares which made his nights uneasy, he had some of his relations with him with whom he played at Chess. The emperor Alexius died A. D. 1118.

† It came into Spain with the Moors.

‡ *Archæologia*, Lond. 9th vol. p. 25.

for the introduction of Chess into Europe, and especially into France and England.

Tradition has preserved an account that the Emperor CHARLEMAGNE was a chess-player. A set of chess pieces, of great antiquity, elaborately carved, are kept in the treasury of St. Denis, and shewn as those with which he played. Charlemagne was born A. D. 742; and lived to the year 814.

The historian CARTE gives a circumstantial narrative of a chess match between HENRY I. of England, before his accession to the throne, and LOUIS LE GROS, son to Philip of France, which took place at Philip's court in 1087. Our antiquary is so sceptical as to regard it as a defect in the evidence, that CARTE has omitted to state the term in the Norman Chronicle to which he refers, which he has translated Chess; surmising, that as the game of Draughts is very ancient, the original term may not be correctly represented.

Among the *anecdotes* collected of Chess, another which obtains a current place is: "John of Salisbury relates, that in a battle between the French and English in 1117, an English knight seized the bridle of LOUIS LE GROS, and crying, to his comrades, " 'The king is taken,' that prince struck him to the ground with his sword, saying, 'Do you not know that at Chess the king is never taken?'" In John of Salisbury's book *De Nugis Curialium*, vouched as the authority for this, Mr. Barrington was not able to find it.

The learned Hyde supposes, that Chess was introduced into England at the Norman conquest, because the Court of Exchequer was then instituted. Mr. Barrington founds a different opinion on the want of any mention of it in English writers before the time of Edward I.

The MS. of Robert of Gloucester's *Chronicle*, in the Herald's College, has this line :

As they pleide at Chesse, stryf they goune arere."

This merely proves that it had been introduced some indefinite time before the date of *that MS.*, which was finished in the 26th year of Henry VI., A. D. 1448, but, of itself, were evidence no farther ; because the word " Chesse " is not read in the more ancient MSS. of Robert of Gloucester's *Chronicle*. In another part of the *Chronicle*, the early copies agree in having the word " Chekere : "

Some wyþ lance, some wyþ suerd, wyþ oute vylenye ;
Wyþ pleyynge at tables, oþer atte chekere.

The age of the Author, according to indications in the history, coincides with portions of the reigns of Henry III. and Edward I., from A. D. 1265 to 1278.

THE END.

Page XXIII. 4 fr. 6m - W - edit. be B

54. 4 fr. 6m - rook - kent

136. 6. - 2d. 3d.

138. 14. - 2. 23.

213. 11. - insert (i)

168. 11. - 2. sh. be K. 2 6 2

171. 8 fr. 6m - insert cbg.

180. 7. - insert pawn.

193. 7. - 2. sh. be 3.

194. 1. - 1. 7.

197. 9. - 2. H.

213. 9. - H. 2.

389. 11. - 2. H.

202. 8 fr. 6m - H. 2.

67. 5. 1.

180. 11. 1.

180. 11. 1.

